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CITIZENS EXTEND MUSICAL PROGRAM FOR LOS ANGELES

Revive Civic Bureau to Assure Municipal Music—County Backs Movement with Money—Bureau to Encourage All Resources That Make for Beautification—Officers and Board of Directors Include Prominent Musicians and Business Men—Advance Sale for Third Operatic Season Promises Sold-Out Series—"Shanewis" for This Month.

LOS ANGELES, June 5.—Ambitious plans for enlarging Los Angeles' art and music program were adopted at a meeting of the board of directors of the Los Angeles Civic Bureau of Music and Art on May 28. A special committee was appointed to arrange for free band concerts in the city parks and also a municipal organ committee, which will raise funds for a great organ for free recitals. The broad program of the society is to make Los Angeles a "city beautiful" from a cultural point of view, placing statuary and monuments in the various public squares and parks in the city. It was also decided to publish the cultural and educational aspects of the city in book form for circulation throughout the country.

The Civic Bureau of Music and Art, although functioning for several years, is only a few weeks old in its present aspect. Originally started as a department in the Chamber of Commerce by Antoinette Sabel, the present secretary, it was declared to be ahead of its time and finally dropped by that organization. The Bureau was reorganized some three months ago and is now an official organization of the City of Los Angeles, with the backing and indorsement of both the county and city, as well as of the Chamber of Commerce. It has been granted a sum of \$10,000 a year from the county and is assured of as much, or more, from the city.

The Bureau is committed to the encouragement and promotion of all resources which tend to beautify the city and is cooperating with the Park Department and also the Playground Department, advising them how they can best apply their budgets for the cultural advancement of the masses. Miss Sabel is herself a musician, as well as a lawyer, and has personally done much to carry forward the ideals of the organization. She has organized and conducted choruses and bands in various parts of the city, turning them over to professional directors as soon as they were firmly established.

The board of directors is composed of the following: David Farles, president; Mrs. Oscar A. Trippet, vice-president; Col. J. B. Chaffey, treasurer; Miss Sabel, secretary, and John G. Mott, Col. Eric Fowler, William Lacey, Judge Gavin C. Craig and Arthur S. Bent.

Among those who have accepted places on the advisory committee of the Los Angeles Civic Bureau of Music and Art

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RALPH LEOPOLD

Photo by Morse

American Pianist, Who Has Successfully Inaugurated a Series of Lecture-Recitals on Wagnerian Music-Dramas, in Which His Own Piano Recordings of Excerpts Are Utilized. (See Page 19)

Roseburg Welcomes Oregon Teachers

ROSEBURG, ORE., June 5.—The Oregon State Music Teachers' Association, in its eleventh annual convention, May 27-28, was entertained by the citizens of this center. Homes were opened to the visiting members, nearly 100, and automobiles were placed at their disposal. The Country Club, the Chamber of Commerce and the Woman's Club extended hospitality.

The officers for the coming year are George Wilber Reed, president; Mrs. Charles Heinline, vice-president; Mrs. Clifford Moore and Gertrude Hoeber, secretaries; Franck Eichenlaub, treasurer; Carl Denton and P. A. TenHaaf, auditors; W. T. Nichols of Albany, Elizabeth Levy of Salem, and Anne Landsbury Beck of Eugene, members at large. Mrs. Heinline is from Roseburg; the other leading officers from Portland. Next spring the convention will be held at Eugene.

The opening address of David Campbell, the State president, was responded to by Mrs. Fred Strang, president of the Roseburg chapter. Movements to make the teaching of music in the public schools compulsory and to form a State law forcing teachers to register their qualifications, were introduced at the

business meeting. These subjects will be reconsidered at a meeting next December.

Round table discussions were led by Frida Stjerna, voice; Carl Denton, violin, and David Campbell, piano. Louise Woodruff was the chairman for public school music, and Frank Hutchins of Sydney, Australia, for ultra-modern music. Mrs. Walter May talked on "Federated Clubs." Lazar Samoiloff read a paper on "Everything in Musical Life" and responded to questions from the auditors.

Programs were given by Jeanette Boyer Xanten, soprano, and Byron Arnold and Dorothy Pierce, faculty members from the Oregon Agricultural College Conservatory, and by Eugene Carr, baritone; Merlin Drury, clarinetist; Aurora Potter Underwood, pianist, and the Underwood String Quartet from the University of Oregon School of Music.

Portland musicians heard in ultra-modern music were Frida Stjerna, soprano, and Ella Connell Jesse and Ruth Bradley Keiser, pianists. Margaret Kennedy, soprano; Otto Wedemeyer, baritone; Sylvia Weinstein Margulis, violinist, and Mrs. Carlos Close, harpist, also contributed numbers.

JOCELYN FOULKES.

BADEN-BADEN HAILS FESTIVAL BY STARS OF METROPOLITAN

Week of Operas and Concert Under Bâton of Artur Bodanzky Brings Brilliant Events in German Resort—"Barber of Seville" Sung by Cast Including Giuseppe De Luca, Mario Chamlee and Adamo Didur—Two Performances Each of Rossini Work and "Così Fan Tutte," with Gala Concert, Given in Kur Theater to Cosmopolitan Audiences.

BADEN-BADEN, May 29. — The Baden-Baden Festival of operatic productions and a concert by artists from the Metropolitan in New York and other institutions was opened brilliantly on May 25 with a performance of "The Barber of Seville." Artur Bodanzky conducted the performance in the little Kur Theater before an audience of cosmopolitan music-lovers. The reception was cordial, the work of the vocalists, many of whom were newcomers, proving a delight.

Fine weather enhanced the charm of this spa, which annually attracts many thousands of tourists. The opera week was this year a special inducement. The Kur Theater, in which the performances were given, was filled with auditors from a number of countries, including some musical notables.

Especially favor was shown the work of Giuseppe De Luca as Figaro, and of Mario Chamlee, the American tenor, as Almaviva, in the performance of the "Barber." Mr. De Luca excelled both in vocalism and acting, his aristocratic style proving something of a revelation. Mr. Chamlee was hailed as a remarkably fine vocalist, the robust quality of his tenor voice winning a'l hearers.

Eide Norena, Scandinavian coloratura soprano, was cast as Rosina. Her light and flexible voice surmounted well the difficulties of the music, and she was charming to behold. Among the other participants, the work of Adamo Didur as Don Basilio stood out for its droll buffo characterization.

The orchestral performance was a skilled one, under the precise bâton of Mr. Bodanzky. The inevitable shortcomings incident to the employment of a local orchestra could not be gainsaid. But, in the main, the singing by a galaxy of superb vocalists overcame these shortcomings. The stage management, under the direction of Samuel Thewman of the Metropolitan, was very effective.

In addition to the two performances of the "Barber," there were two representations of Mozart's sparkling "Così Fan Tutte." This was really the masterpiece of the Festival. The production followed that for an intimate stage adopted in the revival of a few seasons ago at the Metropolitan. With casts including such noted vocalists as Florence Easton, Lucrezia Bori, Frances Peralta, George Meader, Mr. De Luca and Paul Bender, the ensemble was a finer one than can perhaps be assembled for any other Mozart festival in Europe. Other

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NORTHWESTERN GETS MONEY FOR CHORALS

Carnegie Gift Enables Offer of Church Music Courses

EVANSTON, ILL., June 5.—Walter Hill Scott, president of Northwestern University, at the last concert of the North Shore Music Festival announced a gift of \$100,000 from the Carnegie Corporation of New York for the establishment of a department of church and choral music at Northwestern University School of Music under the personal supervision of Peter C. Lutkin, dean, to start next fall. In view of this gift, Dean Lutkin and Carl Beecher, director, united in the following statement: "The grant of \$100,000 from the Carnegie Corporation will put into opera-

tion next fall a long-cherished plan. There is real need for such a department. While a few institutions give a certain amount of attention to these subjects, none of them offer comprehensive courses covering all the angles concerned with the development of trained leaders in either sacred or secular choral music. In fact, the great majority of choral conductors and church musicians pick up their profession in a most haphazard manner and the waste of time and effort is deplorable. The result is that the number of efficient musicians of this type is lamentably small.

"Beginning with the fall semester it is proposed to inaugurate the following courses:

"1. Organ study, provided students have not already a well-developed technique.

"2. Study of the history of church music with special stress on the rich musical liturgies of the historic churches from early Christian times to modern times.

"3. A critical study of hymns and hymn tunes, anthem texts and anthem settings, canticles, services, masses, cantatas and oratorios. The course includes a close examination of Hebrew, Gregorian, polyphonic, Anglican, Lutheran, Russian and Roman Catholic music, with the final aim of the establishment of trained and definite standards of both taste and judgment.

"4. Instruction in church service playing and church music supervision. The proper playing and selection of hymn tunes, anthems and voluntaries. The art of accompaniment, of transposition, of improvisation and registration. Discussion of musical programs, choir management, etc.

"5. Composition of church and choral music from the simple hymn tune to elaborate anthems, cantatas and oratorios.

"6. A study of cantatas (sacred and secular), and oratorios with special reference to effective concert performance.

Philadelphia Opera Re-engages Some Favorites

PHILADELPHIA, June 5.—The Civic Opera Company announces the re-engagement of several artists who were prominent in the successful season just closed. Among them are Julia Claussen, of the Chicago Civic Opera; Henri Scott, formerly of the Philadelphia, Chicago and the Metropolitan companies, and several of the younger generation, including Mae Ebrey Hotz, whose *Micaela* was a feature of two recent productions of "Carmen"; Norbert Adler, who was a brilliant Duke in "Rigoletto" and Mario in "Tosca," and Helfenstein Mason, bass, and Reinhold Schmidt, baritone, both Philadelphia singers.

W. R. MURPHY.

"7. A study of community music and community singing. How best to organize and develop it. What to use and how to use it.

"The crying need in this country is trained musical leaders—men who know the literature and have the capacity to train and interest communities in choral development. A great wave of community singing surged over our land during the Great War and a marvelous and unprecedented opportunity for the increase and spread of musical understanding and enjoyment was frittered away through lack of trained leadership. Another weak point in the musical education of these United States is the lack of a well-organized school of choral composition. England is years ahead of us in technical mastery and standards of good taste and style. We have talent, but it is mostly misdirected and untrained. Our young composers are not familiar with the best types of church music and are content to imitate inferior models."

Victor Herbert Opera Opens St. Louis Series Before Record Audience

ST. LOUIS, June 5.—The largest opening audience in the eight years' existence of the Municipal Theater Association, totaling over 9000 persons, greeted the premiere in this city of Victor Herbert's "Eileen" in the Municipal Theater the night of May 31. Threatening weather failed to dwarf the crowd doing homage to the late composer and his librettist, Henry W. Blossom, formerly of this city. It was in every way by far the most successful opening night in the history of the organization.

Four newcomers graced the cast and immediately found favor with the audience. Edward Molitor, tenor, as *Capt. Barry O'Day*, displayed an excellent voice of big proportions, coupled with a fine understanding of stage deportment. Maude Gray, as *Rosie Flynn*, was very attractive in her singing and dancing; and Irene Dunn, as *Lady Maude Estabrook*, showed a lyric voice of delightful quality and flexibility. Robinson Newbold, the new comedian, did not have much of a part to show his versatility, but soon found enthusiastic approval of his work.

Of previous casts, Dorothy Maynard in the title part was extremely pleasing, her resonant voice showing off to fine advantage in the solo and concerted numbers. Thomas Conkey, Roland Woodruff, Detmar Popper, Bernice Mershon, William J. McCarthy and others in minor rôles completed the most satisfactory ensemble. The new conductor, Louis Kroll, was enthusiastically received, and his handling of the fifty-piece orchestra demonstrated that much may be expected of it in future productions. The chorus, 100 strong, as usual was letter-perfect in singing and dancing, and the scenic effects under Charles Sinclair, who has returned after several years' absence, were of first rank.

In all, twelve works of opera will be given, including a midseason production of "Il Trovatore" with Metropolitan Opera principals—to be sung in English. The opera opened with an advance sale in excess of \$110,000, and already many have made reservations for the 1927 season.

HERBERT W. COST.

prize from that from Louisville, Ky., by three-tenths of one per cent. Other contestants were bands from Lowell, Mass., and Houston, Tex.

GENERAL FEDERATION HOLDS CHOIR EVENT

Atlantic City Meet Brings Contest by Five Organizations

ATLANTIC CITY, N. J., June 5.—The choral contest conducted by the music division of the General Federation of Women's Clubs, Mrs. Marx E. Oberndorfer, chairman, was held here, May 28, on the Steel Pier. The contest was in charge of Mrs. Oakley W. Cooke, chairman of community music. Five choruses competed.

The Caldwell chorus, of the Caldwell Women's Club, Caldwell, N. J., won the first prize, an Ampico grand piano, valued at \$3,500, and offered by the American Piano Company of New York. I. T. Francis is the conductor. Mrs. J. S. Provost is chairman of music in this club.

The second prize was awarded to the Cecilia Society of Ridgewood, N. J. This was a Brunswick Panatrophe, valued at \$650, and given by the Brunswick-Balke-Collender Company, of Chicago. Elizabeth D. Leonard is conductor, and Mrs. Joseph P. Dramey, accompanist, of the Society.

The third prize was won by the Review Club of Oak Lane, Philadelphia, Mrs. James Hindle, leader. This prize consists of music, books or other publications valued at \$50, presented by the H. W. Gray Company, music publishers, of New York.

The other contestants were the Double Quartet of the Vermont Federation of Women's Clubs, Mrs. Ross Maynard, director of Music Vermont Federation of Women's Clubs, leader; and the Washington Heights Treble Clef Club of Wilmington, Del., Agnes Reifsnnyder, conductor. The Oliver Ditson Company will present books from the Musicians' Library to these two choruses.

A very high order of singing was demonstrated. The judges were unanimous in their decision. The judges were Sigmund Spaeth, Arthur D. Woodruff and H. O. Osgood.

Each State Federation was allowed to enter two of its choruses. That New Jersey won both first and second prizes is believed to be due to the encouragement given to choral singing by the New Jersey State Federation of Women's Clubs, via annual chorus contests.

The cost of carrying a chorus to Atlantic City precluded many interested units from entering. It is estimated that about 1200 attended the contest.

Bronze "Spirit of Song" Presented to Kenneth M. Bradley

CHICAGO, June 5.—A reception to Kenneth M. Bradley, educational director of the Juilliard Musical Foundation and former president of the Bush Conservatory, Frederic Lamond, pianist, who recently arrived from Europe for the summer master class, and the graduating class of 1926 was given by the faculty and staff Saturday evening in Conservatory headquarters. A bronze figure, representing "The Spirit of Song," by Albin Polasek, was presented to Mr. Bradley.

Cambridge Students Want "Canned" Music

CAMBRIDGE, ENGLAND, June 1.—An appeal for the modification of the ban on gramophone music at Cambridge University has been addressed to the vice-chancellor on behalf of a party of musical undergraduates. University orders at present forbid the playing of gramophones in punts on the river during the May term, and gramophone music has been banned from certain colleges altogether. The appeal says in part: "We have no wish to express any opinion upon the playing of jazz records, but we... suggest that the playing of good music by students in their hours of relaxation on the river could do nothing but enhance the beauty of the surroundings and the taste of the modern young man." No reply has yet been received from the vice-chancellor.

YALE MUSIC SCHOOL GIVES SCHOLARSHIPS

President Angell Presides at Commencement Gala Program

NEW HAVEN, CONN., June 5.—Ten students were awarded prizes at the commencement exercises of the Yale School of Music held here June 2. The announcements were made by President Angell. The program included the playing of original compositions by the students, assisted by the New Haven Symphony, under the leadership of Dean David Stanley Smith.

The Louis Felsburg Memorial Scholarship, founded by the New Haven Musicians' Protective Association in memory of a prominent Connecticut musician, the only scholarship of its kind in the United States to be maintained by a labor union, was awarded to Ronald W. Ingalls, who played an original Overture in E Minor.

The Morris Steinert prize of \$100, offered every year since 1906 by the late Morris Steinert, later by his son Rudolph Steinert, went to Evelyn Dillon Mar of West Haven, Conn., for her Scherzo in A.

The Julia E. Lockwood scholarships for the two best examinations in theory and practice of instrumental music (organ and piano) and in the theory and practice of vocal music, were awarded to Carl G. L. Bloom (organ) and Clara Selin Herberts (singing).

Estelle Crossman won the Julia E. Stanley Knight scholarship of \$125, for being the most promising pianist and musician.

Emma Criscuolo won the Benjamin Jepson Memorial Prize for excellence in the theory of music. It is the income of a fund established by the pupils in memory of Benjamin Jepson, for fifty years instructor in music in the New Haven schools.

Hobart A. Whitman, Jr., won the Francis E. Osborne Kellogg prize of \$100 for the best examination in theory of music and also the \$50 prize for organ playing. Dorothea Walker won honorable mention.

Alphonso Cavallaro won the Isidor Troostwyk Memorial Prize given last year to the most talented three-year student of violin playing.

The prizes of \$20 and \$10, respectively, for the best entrance examinations in piano playing were received by Kendrick S. Gillespie and by Ruth Helen Jenner.

The degree of bachelor of music will be received by eight students at the university commencement exercises on June 23. They are Louisa Bellinger, Giovannina M. De Blasii, Minerva E. Demmons, May Gillies, Wilburn S. Goldthwaite, Ronald W. Ingalls, Evelyn D. Mar and Martha Weintraus.

The candidates for the certificate of proficiency in the theory of music are William V. Battelli, Marion E. Blakeslee, Corinne B. Borchard, Ruth E. Brown, Alfonso Cavallaro, Walter F. Chatterton, Elizabeth A. DeBlasii, Eva F. Foley, Donald E. Lewis, Ralph E. Linsley, Elsie A. McCarthy, Rhyna E. Murstein, Frances A. O'Neill, Lucille R. Reed, William C. Reid, Jr., Gordon W. Stearns, Daisy G. Sternberg, Normetta Tager, Mary L. Throop, Dorothea Walker and Hobart Whitman, Jr.

Also the following men from Yale College: Putnam C. Aldrich, Lyman S. McCrary, Cornelius R. Johns, Miles M. Kastendieck and Hassler Whitney.



Drawing by Blythe, Reproduced by Courtesy of "New York Times"

VINCENZO BELLEZZA, Italian conductor, who has been engaged by the Metropolitan Opera for next season, is now leading the Italian repertoire at Covent Garden in London. He made his debut in the British capital in a performance of "La Bohème," which was attended by King George and Queen Mary. The conductor has also presided in the pit on recent gala evenings when Feodor Chaliapin sang in "Mefistofele," "The Barber of Seville" and other works. It is expected he will conduct the revival of "The Jewels of the Madonna," in which Maria Jeriza is to sing the rôle of *Maliella* for the first time in London.

Joliet Band Wins Championship

FOSTORIA, OHIO, June 5.—The High School Band of Joliet, Ill., has won the championship in a national contest, winning over the Fostoria Band, last year's champions, by a fraction of one per cent. The band from Ogden, Utah, took third

Songs of Ukraine Preserve Spirit of Its People



A BLIND PLAYER OF THE BANDOURA, LED BY A BOY, AND ONE OF THE SONGS HE SINGS

Among the Ukrainian Singers and Peripatetic Minstrels There Are Often Blind Musicians, and in Their Going from Place to Place They Are Led About by Boys. The Song Reproduced Here Is Entitled "Oh, Little Moon," and the Words Mean: "Little Moon, I Pray Thee Shine Not; Shine on None with Thy Light; Shine Alone on Him, My Lover, Homeward Bound Late at Night"

By FLORENCE RANDAL LIVESAY

TORONTO, June 5—Americans will not have forgotten the Ukrainian National Chorus, which, under Alexander Koshetz, toured the capitals of the world and visited the United States and Canada. Though disbanded, there is a very good chance that it will soon be reorganized. Mr. Koshetz has been living in Rochester, N. Y., and has been busy composing and teaching; members of his original choir, though dispersed, have been doing good work in seeking out material among immigrant Ukrainians, and training folk-singers.

Such a personality is that of George Hassan who has been giving most successful concerts with the Society which he found in existence in Toronto. Dressed in their beautiful, colorful national costume, these folk-singers have satisfied every aesthetic sense, and have enchanted their hearers.

On their programs the work of three composers stands out: Lysenko, Leontevitch, Koshetz. The first of these died in 1913; he was the father of modern Ukrainian composition; refusing to follow the lead of western Europe, he took the melodies of the peasants and Cossacks and elaborated them. At one time he had a choir of sixteen voices which toured the Ukraine; others followed, the national tradition being closely guarded. In time many of Taras Shevchenko's songs and those of other composers in the true folk-spirit became folk-songs. Such is the haunting "Blow, O Wind, Unto My Ukraine," by Rudansky, and "Storm on the Dnieper," by Shevchenko, the words of which are here given in almost literal form:

"The broad Dnieper is roaring and moaning; a fierce wind howls, bowing down the high willow-trees; lifting the billows to mountain heights. From the clouds a pale crescent peeps forth; like a skiff in the blue sea it sinks and emerges. Not yet has the cock crowed thrice; there is no soft awakening stir in the houses. The horned owls hoot to each other like sentries; and the elm trees creak and sway in the shrieking gale."

Lysenko, the greatest musical genius

the Ukraine has produced, was born at Poltava in 1842, a member of an old Cossack family. He studied in Kiev and Leipzig. He collected and set 280 folk-melodies for the piano, and 120 choral pieces; composed six grand operas, three children's operettas, eighty choruses, mostly settings of Shevchenko's poems, while soldiers' songs, "Kolady," etc., are to be found in five collections.

In Galicia Ukrainian composers worked independently and were more under German influence than Russian. I do not know whether what I am about to say is written with too much prejudice, but from the Ukrainian point of view, Russian music lacks color, feeling and variety—it is monotonous, in other words, sung on the lips, long-drawn-out, nasal. The Russian Cossack songs are considered good. Russian music, they maintain, is an Imperial creation, not traditional; the composers were educated on western European music and they are more cosmopolitan.

"If among 1000 melodies," says Kolessa, "an Ukrainian may recognize his own, there must be something in it that other nationalities do not possess."

Ukrainians will admit, however, that in "Sadko, the Rich Merchant," there is the real Muscovite flavor and that "here and there in operas one may catch the real note."

Picture Old Times

Among the oldest and most interesting songs of the music-loving Ukrainians are those which mirror the customs of their ancestors—the wedding songs. These are vivid with drama, the characters being the bridegroom, called "Kniaz," or "Duke," and his little court; the bride, or "Duchess," and her maidens; the bride's parents; the "starosti" or marriage brokers (match-makers), and the "svachi," elderly women who perform various offices at the wedding.

The songs are meant to be mournful—for there is portrayed the loss of the maiden's freedom and beauty; the absence from her child's wedding-feast of the dead mother; or the latter's grief at parting from her daughter. The use of words which have come down from medieval times is noticeable in many cases, thus dating the song, as in the word "dunai" for river, and "meeschani," the burghers or members of a guild.

It is odd to think that the Ukraine,

and the countries ethnographically akin to it, should have preserved the set form and elaborate ritual of these wedding ceremonies, while in Russia proper they are not known. It should, perhaps, be stated here that Ukrainians do not like to be called Little Russians. Ukraine is a word that to many millions of people still spells a nation—"the forgotten Kingdom of Ukraina"—the home

is their national idol, though dead these many years.

Ukrainian folk-songs, according to authorities, should be divided into three parts: 1, the ancient religious and marriage songs, and songs of the wife; from a musical point these were not elaborated; 2, the music created by the peasantry, technically simple enough, but full of emotion and depth; 3, the best type of all—that of the Cossacks, often highly elaborated. There is another class, the recitative, or "dumy." (According to Kolessa, there are only twenty-seven genuine "dumy" in existence. Twenty of these belong to the period of the Tartar and Turkish invasions, comprising the whole of the sixteenth and part of the seventeenth centuries.

The "dumy" may be differentiated from songs by their poetical construction, irregular rhythm and meter; they are not songs of the peasants generally, but of a class, the Kobzars, who were like the Minnesingers of western Europe, indulging in improvisation and recitative.

Ukrainian scholars of today are studying the very ancient "mourning songs," sung by the "plakalnitza," or mourning woman, at a funeral, which bear a resemblance sometimes to the Kobzars' lament. The Kobzars sang usually, however, of the stirring deeds of the Cossacks. The famous Kmel-nitsky once chose a squad of these singers to be heralds, proclaiming an uprising.

The kobza itself was known before the Thirteenth Century, and it was in common use in the sixteenth. It resembles a large mandolin. An Italian fourteen-stringed instrument was later brought into the Ukraine—the pandora—which became the bandoura, to which so many lovers were addicted. The terms kobza and bandoura are often interchangeable.

If then, we begin with the historical epics, "dumy," and the extremely ancient and yet living songs of worship, such as the Christmas songs, or "kolady," New Year's songs, or "shchedrivki," those of spring and harvest, "vessilni" and "obzinkovi," we come down to the little songs for particular occasions: "shumki," "kosachi" and "kolymeyki." In all the epic and lyric poetry is found "a rich treasure-house and a great perfection of form; sympathy with nature, sometimes highly



Vasile Avramenko, European Ballet Master, Who Has Been Instructing Ukrainian Youths of Toronto in the Folk-Dances of Their Native Land, in Which He Is Pre-eminently Skilled

of the Zaporogian Cossacks governing in republican form until Catherine II of Russia destroyed their power—the changing territories, the short-lived "Ukraine" of recent years. Galician, Bukovinian, Carpathian Highlander or Hutzul and Southern Russian—all these are embraced in the word Ukrainian, and Taras Shevchenko, the folk-poet,

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NATIONAL SORORITY TO MEET AT ITHACA

Founder of Mu Phi Epsilon
Will Be Present at Nine-
teenth Conclave

By M. B. Hicks

ITHACA, N. Y., June 5.—The members of Mu Phi Epsilon are preparing for the celebration of their nineteenth national convention, to be held at Ithaca June 22-25, with Lambda Chapter as hostess. Under the guiding hands of the national president, Persis Heaton of Indianola, Iowa, during the last four years many ventures have been launched and completed successfully. During her

TALLEY CONCLUDES PITTSBURGH SEASON

Closing Recitals Given—
American Début of
Italian Mass

By Wm. E. Benswanger

PITTSBURGH, June 5.—The outstanding event of the late season was the long-awaited appearance of Marion Talley, soprano of the Metropolitan Opera Company. Miss Talley came on the evening of May 28, singing in Syria Mosque to 4000 auditors. She presented to an expectant audience a varied program, which included arias from "The Barber of Seville," "Rigoletto," and several groups of songs, all well rendered and spontaneously performed. The audience responded cordially. Miss Talley was ably assisted by Emil Polak, pianist, and Maximilian Rose, violinist.

Under the leadership of the Rev. Carlo Rossini, the choir of Epiphany Church sang the "Missa Festa Trinitatis," for the first time in America. The composer is G. Ravenello, of the Basilica of St. Anthony of Padua, Italy.

In the P. M. I. Auditorium, Freda Marcus, pianist, and Richard Jones, violinist, gave a recital on June 1. On June 2 an artists' recital was broadcast from Station KDKA. Those appearing were Mary Redmond, Jean McCrory Newman, Romaine Smith Russell, Frank Kennedy, Charles N. Boyd, and Dallmeyer Russell. On June 3 a recital was given by students of Dallmeyer Russell and of Romaine Smith Russell.

A special series of six lectures by Oscar L. Helfenbein has been announced, to take place from June 21 to July 26 in the Fillion Violin Studios.

James Philip Johnston recently gave an interesting organ recital in the East Liberty Presbyterian Church. In addition to standard numbers by Hollins, Guilmant, Bach, Vierne and Bonnet, Mr. Johnston played a worthy movement from one of his own sonatas for organ, which was well received. He also gave an excerpt, arranged by himself, from T. Carl Whitmer's opera, "Mary Magdalene."

"PANDORA" DRAMA GIVEN

Oklahoma City Applauds Artistic
Production of Native Composer

OKLAHOMA CITY, June 5.—Perhaps the most distinctive program presented by the McDowell Club of Allied Arts since its organization was the production of "The Masque of Pandora" in the High School Auditorium, as the closing event of the season. The club maintains its ideals of encouraging local creative talent, and the music of "The Masque of Pandora" is by Rosaline Balmer Smith Cale of Miami, who has resided in the state of Oklahoma.

The production, under the direction of Laura St. Mary, was excellent. An outstanding feature was the singing of Mrs. H. M. Sander in the character of the Spirit of Dreams. Also very effective was the manner in which Patty Lee Smith read her lines as *Hermes*. Leota Tomer as *Pandora*, and Robert Taylor as *Prometheus* were most successful. Mr. Taylor also appeared as *Hephaestus*. In her interpretation of *Hope*, Dorothy Duncan was in the spirit of her character. The dancing, under the direction of Gertrude Cox Simms, was artistic. Dramatic effects, under the direction of Bessie Leigh Chestnutt and Mrs. Hugh Johnson, were convincing. Mrs. P. F. Erwin of Wellston, Okla., as the *Forest Bird*, Ramona Pfotenbauer

two-term period she has been assisted by the following members of the National Council: national vice-president, Edna Werdehoff, Toledo; national secretary, Mrs. August Brettschneider, Jr., Cincinnati; national treasurer, Mary Whitson, Gainesville, Ga.; national musical adviser, Mrs. Gail M. Haake, Evanston, Ill.; national editor and historian, Mrs. R. Carl Hicks, Detroit; national alumnae officer, Mrs. Walter Benson, Winnetka, Ill.

The convention body will be composed of business representatives from forty-seven chapters, musical delegates from at least one-half of the same groups, and business delegates from approximately fifteen alumnae clubs. In addition, many visiting members are expected to attend. One of the most notable visitors to be present will be the founder, Elizabeth Mathias Fuqua of Greeley, Colo.

Means of furthering the ideals and aims, namely the advancement of music and musicians, will be discussed. Great interest will center around the report of the national chairman of the endowment fund committee. Results of the campaign, launched a little over a year ago, show that it has already reached a

LOCAL COMPOSERS' WORKS PERFORMED AT BALTIMORE

Vocal Organizations Receive Praise for
Quality of Their Singing—Blind
Students Heard

BALTIMORE, June 5.—The concert given the night of June 1 in the Maryland Casualty Auditorium by the Castelle Vocal Ensemble and the Meyerbeer Singing Society, with the assistance of soloists who have coached with George Castelle, stood out as one of the important events of the closing season. George Castelle deserves the praise that came with the showing of the individual soloists.

The program contained a choral "Salutation" by Gaines, and numbers from familiar operas. This section was presented by the following soloists: Ebba Boe, Hugh Kennedy, Mary Bokee, Paul Nachlass, Elsie Craft Hurley, Rose Cushman, Thomas Mengert, Francis Morrow, Walter Linthicum, Rose Berman, William Miller, Elsa Baklor, Hilda Hopkins Burke, Leslie Frick, Carolyn Thompson, Gordon Phillips. Henry Alsrue, Clyde McKay and Bernard Kositsky.

The second half of the program gave the Ensemble and the men's chorus opportunity for fine display. The recent prize composition "Arethusa," by Franz C. Bornschein, *MUSICAL AMERICA's* correspondent, was interpreted with dramatic interest under Mr. Castelle's baton. The solo episode was creditably sung by Elna Proffen and the score was played on the piano by Virginia Castelle. The program closed with Schubert's "Omnipotence."

Pupils of the Maryland School for the Blind, Overlea, Md., gave an exhibition program June 6 before an audience that filled Newcomer Hall. The concert was arranged by John F. Bledsoe, superintendent. Charles H. Bohau, musical

as *Zephyrus*, Gordon Harston as *Epimetheus*, and John Hedges as the *Voice of Zeus* won success. Marie Antene, Kathleen Mahoney and Mrs. H. M. Sanders cleverly portrayed the *Fates and Graces*.
C. M. COLE.

Orchestral Concerts Assured to Lincoln School Children

LINCOLN, NEB., June 5.—A contract has been signed which guarantees to the school children of Lincoln eight orchestral concerts in the coming school year. M. C. Lefler, superintendent of the city schools, and H. O. Ferguson, director of music, will jointly manage a series of four pairs of concerts by the Kansas City Little Symphony. Admission will be at a very low rate, and children will be prepared for the music they will hear by means of appreciation lessons in school.
H. G. KINSELLA.

Sigmund Spaeth Lectures at Boston Conservatory

BOSTON, June 5.—Aims and means of reaching the great public with good music were presented before a large audience of New England Conservatory teachers, students and their friends on May 27 by Sigmund Spaeth of New York, who spoke on "The Common Sense of Music." Wallace Goodrich, dean of the Conservatory faculty, introduced the speaker.
W. J. P.

London's Albert Hall May House "Miracle"

LONDON, June 1.—A proposal has been made recently to secure a license for the production of plays in the Regal Albert Hall. This is believed to indicate that Morris Gest, the American producer, desires to give his scheduled revival of the dramatic pantomime, "The Miracle," with music by Humperdinck, in this vast auditorium. Although it has been used for years for concerts, under its present charter no kind of theatrical performance may be given, and only by Act of Parliament can this disability be removed. The Albert Hall has not been a paying enterprise in recent years.

sum slightly in excess of one-third the total goal all hope to gain by June, 1928.

Convention headquarters will be in the Glenwood Hotel, four miles from Ithaca. There will be a reception, two concerts by chapter musical delegates, and a banquet with accompanying speeches by prominent members.

director, and his assistants, Margaret S. Madden and Elizabeth C. Patisso trained the pupils.

The Johns Hopkins Orchestra completed its current season with a program presented on the campus of the University at Homewood, June 6. Charles H. Bohau conducted. Mrs. Cyril A. Nelson, contralto, and Sarah Finkelstein, violinist, were the soloists. A feature of the program was the setting of the University ode, "Veritas Vos Liberat," made by Elizabeth Ellen Starr, a local composer.

EUROPE LURES MUSICIANS

Outgoing Liners Crowded with Artists
Sailing on Summer Vacations

Many musicians left last week for Europe.

On Saturday, June 5, those sailing were Josef Hofmann, pianist; Josef Stransky, conductor, and George Perkins Raymond, tenor, on the *Majestic*. Albert Spalding, violinist, and Frederick A. Stock, conductor of the Chicago Symphony, were on the *Bottendam*; Dr. Alexander Russell, organist, sailed on the *France*. Eosina Galli, première danseuse of the Metropolitan Opera Company, left on the *Conte Rosso*; Claude Warford, teacher and composer, on the *Lancastria*; Greta J. Bennett, music critic for the *New York American*, on the *Republic*.

Barbara Lull, violinist, sailed earlier in the week. Myra Hess, pianist, left June 2 to be gone two years. Florence Austral, soprano, sailed from Quebec.

Among the arrivals on the *France*, June 3, were Walter Damrosch, conductor of the New York Symphony, Mrs. Damrosch and their daughter Leopoldine. Tsianina, Indian princess, arrived June 2 on the *Arabia*.

MILWAUKEE OPENS ITS OPERA CAMPAIGN

Committee of Business Men
to Head Drive for
2000 Patrons

By C. O. Skinrood

MILWAUKEE, June 5.—The active campaign to arrange for the Milwaukee opera season by the Chicagoans has opened with the appointment of an executive committee composed of leading bankers, manufacturers and business men. The committee consists of Clarence Falk, David A. Edgar, William C. Quarles, Edmund Gram, Nat Stone, J. H. Faelicher and William C. Frye. Margaret Rice has been appointed local manager as previously announced.

To finance the campaign, season subscriptions will be sold, 1800 to 2000 of these being required as a minimum. This will constitute the guaranty to make the season successful. Subscriptions have been received at a rapid rate, many of them unsolicited and many from the various cities of the State, according to Miss Rice.

The plan is to give three operas on Friday nights, Nov. 26, Dec. 10 and Jan. 7. Any opera in the repertoire of the Chicago Civic Opera Company will be available, as Milwaukee will be on an entirely different basis from the cities visited on tour by the company, where only a limited number of operas are available.

Under the plan arranged, Milwaukee will be the only city in the country, except Philadelphia, where it will be possible to have one of the two big American opera companies appear at intervals. This is possible because Milwaukee is less than 100 miles from Chicago and it takes less than two hours by train to cover the distance.

An auxiliary committee of citizens from a large number of civic organizations and clubs has also been chosen to assist in getting the 2000 season subscriptions, the number necessary to make the project a success. This committee is composed of Max E. Friedmann, Walter Ott, the Rev. A. J. Tallmadge, Dr. Edward Fitzpatrick, Herman F. Smith, supervisor of music in the public schools; Frederick Carberry, Fred W. Luening, Ray Smith, F. A. Boesel, Robert A. Hess, Roland F. Coerper, Dr. Clarence A. Baer, Anthony Lukaszewski, Matthew S. Dudgeon, John F. Zilish, Edmund Gram; Mmes. J. Camp Van Dyke, Howard Greene, Herman Reel, Rudolf Hokanson, J. H. Hackett, A. L. Lindemann, E. J. Kearney, Herbert Stapleton, Claire J. Jacobs, Adeline T. Ricker, Constance Mariner and Olga Staatz.

Marquette University, the public school system, leading musical clubs, all the leading luncheon clubs, the Polish Opera Association and scores of organizations will back the project, it is stated.

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Conditions of "Musical America's" \$3,000 Prize Contest

MUSICAL AMERICA offers a prize of \$3,000 for the best symphonic work by an American composer. The rules of the contest are as follows:

- First—The contestant must be an American citizen.
- Second—Contest to close Dec. 31, 1926.
- Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.
- Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.
- Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.
- Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.
- Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3,000 to each of the other successful contestants.
- Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

Walter Damrosch Finds Musical Spain Absorbing Study



WHEN the musical season closes in this country during the summer months, there is an exodus for foreign parts of those who make music for us during the winter. Orchestral conductors, being but human after all, are usually among those who seek rest and refreshment, also new scores, in Europe. Walter Damrosch, conductor of the New York Symphony, always manages to make a getaway to the other side a trifle earlier than the men at the head of our other great orchestral bodies.

"It is not," says Mr. Damrosch, who returned to New York on the France last week, "that the early conductor gets the worm, because, when all's said and done, there are so few worms! I find Europe more interesting before the tourist horde descends upon it, and also I like to get back here and up to my summer home at Bar Harbor early in the summer. Of course I do not spend all my days in play while over there, and each season I have done some conducting."

"This year, I conducted in Madrid and it was one of the most interesting experiences of my career. To go to a new city and lead a strange orchestra before a new people, and one entirely unlike the American public, is indeed an experience worth having. I might also add that it was gratifying to be decorated by the King of Spain."

"The musical situation in Spain is utterly different from that in America. The Spanish are still Medieval in many ways and although a large proportion of the population can neither read nor write, they all have a curious native dignity. The upper classes all live behind stone walls and social life as we know it, being utterly unknown, the cultural power of music is equally so. The rank and file of the Spanish are real music-lovers but the aristocracy do not, as a rule, even attend concerts."

No Supporting Board

"There is, consequently, no individual support of orchestras as with us, nor any board that stands responsible for the financial side of symphony concerts. An orchestra, therefore, has to depend entirely upon the box-office, which would be an entire impossibility here under present conditions. Formerly, I made cross-continent tours with an orchestra of fifty men and was able to do so without any guarantee, but that could not be done now! Orchestras have to be larger, eighty-five members at least, and their pay is much higher. This, with the rise in hotel and traveling expenses makes tours like that quite out of the question in America of today."

"In Spain, however, there is a remarkable man to whom much of the interest in orchestral music is due. He is Enrique Arbos. Mr. Arbos is the finest type of gentleman and musician. The United States knows him principally for



Photo Bain News Service

Walter Damrosch, Photographed on the France Just Before Landing in New York Last Week. Dick Spencer Adds His Impression of Mr. Damrosch Conducting in Madrid and Being Decorated by Alfonso XIII

having been concertmaster of the Boston Symphony under Gericke. For the past twenty-one years he has been conductor of the Orquesta Sinfonica of Madrid and has given symphony concerts under terrific odds which not only include no financial support but also having to pay a government tax of about thirty per cent. Here, you know, Congress exempted symphony concerts from the amusement tax, but in Spain they pay a higher tax than the theaters!

Arbos' Amazing Tour

"Arbos is now giving a series of eighty concerts throughout Spain, visiting not only the larger cities but also the small ones, and if you have ever traveled in Spain, you know what that means! There are no through trains except between the larger cities, and the express trains seldom go faster than twenty-five miles an hour. The slower trains are relatively slower, so that if you want to make train connections between cities little more than 100 miles apart, it may take twelve hours to do it. Fancy transporting a symphony orchestra under such conditions!"

"The Madrid Orchestra gave me three full rehearsals absolutely without pay and although the house was sold out, when the receipts were divided, each player got something like \$4 for the three rehearsals and the concert. If that is not art for art's sake, I don't know what is!"

"The remnants of Spain's glorious history are superb, but it is not a popular country for tourists. There is none of what we call 'night life' and little or no merrymaking. People seem to be

content with conditions as they are, and the position of women is almost Oriental in its seclusion. The church and their children occupy most of their time, so there is no question of their making or forming a part of committees for the support of symphonic bodies as in America. They learn a little music at the convent where they are educated, but that is all."

"There is in Madrid, however, a small colony of intellectuals, artists, journalists and musicians which is doing its best to raise standards of culture, and though the group is small, it is powerful. Enrique Arbos is one of the most active of these and he is achieving now in Spain the work I did in the old pioneer musical days over here."

Antagonism Natural

"I have been asked whether I found any antagonism to American musicians and American music in Europe. If there is, is it not perfectly natural? The condition of the musician over there is still very bad. There is not, for instance, a single orchestral conductor in Paris who gets as high a salary as a drummer in my orchestra. Music is not supported there as it is over here. So, is it any wonder that musicians should feel jealousy and should lack hospitality in our regard? I think American artists ought to be generous in the matter because they can afford to be."

"With respect to much of the so-called 'modern' music that I heard on the other side, I can only say, as I say about the entire movement, it is still in the experimental stage, still in the process of fermentation. There is too much un-

ripe music put before the public and not enough of it thrown into the scrap basket. Great geniuses are and always have been careful about what they publish and play. You didn't catch Bach or Beethoven letting loose on their public things that were not crystallized. Their experiments remained experiments and were not given the chance to pose as finished products. Is it necessary to recall the fact that Maupassant wrote a short story under Flaubert's direction, everyday for two years, and destroyed every one of them? He may have considered some of these very good indeed, and probably did, but he tore them up, none the less, as that was the understanding when Flaubert agreed to take him for a pupil. Those 730 destroyed stories are what gave birth to 'La Parure'."

"I have no quarrel with the younger composers for feeling that the creative musician must find new tonal material. But when they state seriously that the possibilities of music to depict human emotions have been exhausted, then I do disagree."

"The future of music lies, I think, along symphonic rather than operatic lines. The present tendency seems to be to separate music and drama. Curious, is it not, so soon after Wagner's 'discovery' of an ideal art-form in which music, drama, poetry, painting, and other arts, were all included. Wagner's 'discovery' was a huge but wonderful mistake, a mistake of genius!"

JOHN ALAN HAUGHTON.

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Cuba Marks Anniversary with Opera

HAVANA, CUBA, May 27.—The second week of opera by the De Segura Opera Company, which opened its season, as already recorded in MUSICAL AMERICA, on May 18 in the National Theater, was a great success. On May 20 a special performance of "Tosca" was given at popular prices (\$5—the regular box office price is \$13) to commemorate the twenty-fourth anniversary of the instauration of the Cuban Republic. Demetrio Onofrei and Alfredo Gandolfi made their local debuts in the rôles of Cavaradossi and Scarpia, respectively, and very successfully indeed. Bianca Saroya sang the rôle of Tosca, achieving success again.

The second subscription performance took place on May 22. The opera given was "Il Barbiere di Siviglia." It marked the début in Havana of the Spanish coloratura soprano, Elvira de Hidalgo. She sang the rôle of Rosina beautifully and on the whole proved most charming, winning the admiration of her large audience. After singing the Bell Song, from "Lakmé," in the Lesson Scene, she was forced to add two more songs, one by Chapí and Valverde's "Clavelitos."

With Miss de Hidalgo, Virgilio Lazari made his appearance in this city, singing the rôle of Don Basilio effectively. Mario Basiola was a very fine Figaro. This young baritone has also conquered our audiences. Demetrio Onofrei, although indisposed, sang well the part of Almaviva. Giuseppe La Puma made a good Don Bartolo. The orchestra under the admirable baton of Gennaro Papi, was a delight to hear.

"Tosca" was repeated at the first subscription matinee on Sunday, May 23, with the same cast as before, except that Cavaradossi was sung this time by Beniamino Gigli. The "no encore" rule had to be broken by the tenor, who was obliged to repeat two arias.

Another of Mr. Gigli's triumphs in Havana was his Rodolfo in "La Bohème," in the third subscription performance on May 26.

Queen Mario, Metropolitan Opera soprano, made her local début as Mimi and was very warmly received. Others in the cast were Mr. Basiola, Mr. Lazari, Mildred Parisette, Mr. La Puma and Mr. d'Angelo. Papi conducted.

A third and extra performance of

"Tosca" was given on May 27, with Mr. Onofrei and Mr. Gandolfi as Mario and Scarpia. It introduced Gladys Axman, as Tosca, to the Cuban public. On this occasion Arturo Bovi, of Havana, conducted. This short opera season had great artistic success, under the expert direction of Andres de Segura.

NENA BENITEZ.

Two Vocalists Win Stadium Hearings

Two winners in the vocal auditions held under the auspices of the National Music League were announced recently by Mrs. Charles M. Guggenheimer, chairman of the Stadium Concerts committee. They are Nora Fauchald, soprano, and Giuseppe Martino-Rossi, baritone. The winners in the piano and violin classes were to be announced after a special audition to be held in Aeolian Hall on Wednesday of this week. Miss Fauchald is a graduate of the Institute of Musical Art and has made tours as soloist. Mr. Martino-Rossi, a native of Italy, is a naturalized American citizen, and has been resident in New York fifteen years. He studied with Jorge C. Benítez, and has appeared with the De Feo, New York Civic and other opera companies.

GIVE WEEK OF OPERA

Popular Company Opens with "Rigoletto" in Starlight Park

"Rigoletto" opened the season of the Popular Grand Opera Company in the Lyric Theater of Starlight Amusement Park on May 29. Julian Oliver was the Duke, Stella Marbini, the Gilda. Giorgio Puliti portrayed the title rôle. The cast also included Messrs. Palazzi Quintana, Nola, Cottino and Grimaldi, and Mmes. Melis, La Puma and Castagna. Edward Lebegott conducted.

Three operatic concerts were given on May 30, and "Faust" was the attraction on Decoration Day matinee. "Lucia di Lammermoor," "La Traviata," "Un Ballo in Maschera," "Il Barbiere di Siviglia" and repetitions of "Faust" and "Rigoletto" were scheduled during the week. Other singers who appeared included Annette Royak, Gladys Mathew, Martin Horodas, Stella Marchetti, A. Marbini, G. Maero, Florence Anne Blum, Nino Ruisi, Bettino Cappeli, D. Pezzetti and Theodore Saldenberg.

Opera is announced at the Lyric Theater on week-ends until the weather becomes favorable enough for nightly performances.

MEPHISTO'S MUSINGS

The Lay of the Ballet and an Old Question as to Whether Dance Music Becomes Better Music When the Dance Is Eliminated—Some Sad News from Paris, With a "Local Angle" for Little Rock—Strauss Mixes His Sirens—A Lament That One So Fair Must Be So Cruel—Counting the Conductors at the Opera House, the While Dame Rumor Subtracts to Equal What Is Added

DEAR MUSICAL AMERICA:

WITH the addition of Alfredo Casella's ballet, "La Giara," and the return of Rimsky-Korsakoff's pantomimically presented opera, "Le Coq d'Or," to the Metropolitan repertoire next season, it would appear that the dance will have an increasing place in the activities of Mr. Gatti-Casazza's institution.

I assume that both Carpenter's "Skyscrapers" and Stravinsky's "Petrushka" will be continued, though I would hardly expect either to hold its own beyond the new year. "Petrushka," like the same composer's "Rossignol," sounds better in the concert hall (when not too drastically reduced) than it does at the opera house. "Skyscrapers," success though it proved itself to be, is scarcely music of a type that can be heard repeatedly through numerous seasons.

The ballet as an art form quite generally has this fault of ready acceptance and quite as ready dismissal. The several works in this guise that the Metropolitan has essayed as separate entities—in contra distinction from those which have had their place within the structure of enduring operas—have been but transients on its stage.

"Petrushka" is the only one that has been returned to the repertoire after having once been dropped. Gilbert's "Dance in Place Congo," an American venture, and Pick-Mangiagalli's "Il Carillon Magico," an Italian importation, both of relatively recent date, are as completely forgotten now as such far-off operatic novelties as Brüll's "Goldene Kreuz" and Mancinelli's "Ero e Leandro."

BUT with men of the musical gifts of Casella, Stravinsky, Strauss, and Ravel, and, in this country, Carpenter, contributors to the store of music written for pantomimes, and with viable new operas increasingly scant and hard to find, a new ballet a year is no more than is to be expected of any first rank opera house. Over a period of two decades there have been more significant ballet scores produced than there have been important operas. That the ballets, with unquestionably better music than the operas, have vanished quite as rapidly from public gaze, after having once had their little flash of attention, can only be attributed to some lack in their basic appeal for our audiences.

This would seem to conflict with the experience of ordinary opera going, since audiences will give divertissements within an opera heartier and apparently more spontaneous applause than is accorded even a favorite tenor or soprano after a time-honored air. One would think, for instance, that the "Dance of the Hours" was almost the

making of "Gioconda;" that the Bohemian dances of "The Bartered Bride" were its strongest individual attraction, and that the graceful ballet of "La Juive" was what kept it in the repertoire.

I have wondered what sort of audiences, and in what number, would be attracted if these dances were given in a composite program, divorced from their operatic surroundings, by the Metropolitan ballet.

There is, of course, a marked difference between dances such as these and the mimodramas of the Russians and others who have followed in the paths of Diaghileff. But it has seemed to me that they are alike in that an initial success will come to either, relatively easily, but the demand for their continuance will be so slight as to indicate that neither has succeeded in more than superficially pleasing American audiences.

The star dancer is perhaps even more the lure—especially in the more conventional, old-fashioned ballets—than the star singer in traditional Italian or French opera.

Yet there is no denying that much of the music written for stage pantomimes—as proved every season in the concert rooms—has character, inspiration and technic beyond that of much contemporary operatic writing.

THE fault would seem to lie with audiences. They refuse to take ballet as seriously as they do opera. It does not seem so human, so close to them.

Perugini in his book on "The Art of the Ballet," touches upon this when he remarks that "thoughtless folk, who know little or nothing of the hard, unremitting toil which goes to make a dancer, or the artistic training, thought and feeling which go to make a designer or producer of ballet, often speak lightly and slightly of a type of theatrical production in which are blended colour, form, movement and music into a balanced harmony of varied arts under the term the art of Ballet. They rank it, usually, somewhere lower than Drama or Opera."

I think this is so. The tendency has always been to treat the Ballet, no matter how imaginative, no matter how remote from the prosaic, no matter how charming its flights of fancy, merely as entertainment, and therein to deny it the artistic superiority which it can, and not infrequently does possess, as compared to opera. It is only when its music is transferred to the concert room that this superiority becomes evident to many of those who rank symphony above opera but who scarcely give the ballet a place of its own.

IN this connection I find an aptness in some remarks by Thorold Waters, writing in the *Australian Musical News*, in which he refers to "those of the earth-earthen individuals who will tell us glibly that ballet is not a natural way of behaving; that people do not pirouette through a tragedy or tell a funny story in super-eurhythmic. The same people say about opera that nobody would sing so extensively over some of its extremely disturbing incidents. As to that, I have my doubts whether even in more spacious days than ours the good lieges would have had time enough to listen to the long but-tonholing harangues of Shakespeare's Glosters and Buckingham, and I am absolutely positive that angelic choirs will never be heard singing Sevenfold Aens. The light that never was on sea or land, the getting away from commonplace, these things are of the very marrow of art. It is better to be a little mad than wholly dull."

MARY LEWIS has crushed innumerable hopes and shattered a myriad of dreams.

She can't—simply can't—marry anyone for five years. The enterprising *Paris Herald* says so, and says it on Mary's own authority.

And Mary makes known that it's in her contract, in black and white, with her name signed on the dotted line. Half a decade, a lustrum, a pentad, a quinquennium must pass before she can become a bride. All that time she must live solely for her art.

She says her manager would have it so, and she agreed.

Thus does art prick the bubble of romance.

And just to emphasize the irony of it, the fair-haired chantress of Little



Rock and the Metropolitan crossed the ocean with Anita Loos and received an autograph copy of—
"Gentlemen Prefer Blondes."

THE engagement of a new Italian conductor at the Metropolitan has invited speculation with respect to the status of another conductor there, and one whose specialty is neither German nor French opera. As for Russian opera—well, you wouldn't find a Tartar, no matter how deeply you scratched. But the singers have liked him immensely. Orchestally speaking, he's a good accompanist.

His name appears on the roster for next season. Persistent rumors to the contrary, this would indicate that Mr. Gatti-Casazza expects him to report. There is nothing in the official announcements with regard to next season to justify the tale that he has been given a year's salary and will not come back. The press department has indicated that there will merely be a new division of duties among the several conductors.

I see nothing in this to worry the Friends of Music, or to make the Wagnerians see life in any very different light.

Tullio Serafin will be on deck to prepare "Turandot" and to keep "Falstaff" moving at a joyous pace.

The worst of French operas as well as the best will continue to have impartial treatment from Mr. Hasselmanns. He will play no favorites as between "Don Quichotte" and "Pelléas."

And if there is a "Boris" there will be a Chaliapin. I understand that problems with respect to the big Russian's tour with his own company have been worked out so that he will be available for a month or so at the Metropolitan, probably around December. In recent years, the question of the "Boris" conductor hasn't seemed to matter.

All this being true, apparently all that is necessary is to extend a cordial welcome to Vincenzo Bellezza, late of the Colon, the Costanzi and Covent Garden, whether his colleagues number five or four.



RICHARD STRAUSS, who is not unknown to the ways of publicity, has—if dispatches from abroad are correct—just created a new masterpiece in this medium. He is, you know, at work upon a new opera based on the life of Cleopatra, and entitled "The Egyptian Helen." It seems an unusual coincidence that the composer's recent journey to Athens to conduct open-air concerts of his works was accomplished via the Lloyd line steamer Cleopatra. This will hardly fail to direct attention to the Egyptian siren—who also knew how to get publicity in her day.

But was this "siren" of the Nile only a steamboat whistle?



LAST week I was prompted to some remarks about the passing of the Three B's.

Now I note that the three R's are in a similarly precarious state. I don't mean Rossini, Raff and Ricordi & Co., but the ones we have all thought were imperishably linked with the little red school house.

Perhaps I am interested because I have just been reading an article on diction which goes the whole way in banishing the R from many words of the language, and, so far as pronounci-

ation is concerned, dismisses it as both a silent and an obsolete letter whenever it appears before another consonant.

The fact that one of the traditional three R's is an A and another a W, is, of course, of no consequence.

But it seems that at the recent National Biennial of Women's Clubs at Atlantic City the question of "more leisure, wisely used" was discussed in such a way as to bring out a new triumvirate of R's.

These were "Religion," "Rhythm" and "Risibility."

For the musician, at least, I am inclined to believe these represent an appreciable advance over readin', 'ritin', and 'rithmetic.

Our concert halls have had quite enough of the three old drybones of music.

Some of the ultraists have given us orgies of rhythm, but it has been pretty hard to find the religion. As for risibility—well, I suppose even American music patrons can tire of being amused by what they don't like, though my own observations have convinced me that our audiences are continually being saved by an attitude of "laff that off" whenever disagreeable music is played.



I HAVE heard that Carmel, Me., is to have a series of Sunday concerts; and that this overturns a tradition that has prevailed for many years since Charles F. (Comical) Brown, a well known traveling showman, announced on a Sunday night in the Town Hall, in the presence of an audience consisting of the janitor, one dog and a small boy, that there never would be any more.

Possibly, after all, Brown's audience was not so unanimous on the subject as he thought it was at the time.

MARIA JERITZA likes womanly rôles, those in which feminine loveliness, and, if need be, frailty, are glorified.

So, she has let it be known in London, she doesn't exactly relish the part she will portray as *Turandot* in Puccini's posthumous opera, when it is given at the Metropolitan next season.

For *Turandot*, as she sees the character, is cruel, remorseless, hateful—certainly no *Elisabeth*, no *Elsa*, no *Sieglinde*, no *Tosca*, nor, for that matter, even a *Maliella*.

For the sake of her riddles and the hereditary grudge she bears against all males, this *Turandot* puts her suitors to death one after another and takes joy in her own ruthlessness.

That she succumbs at last to the *Prince of Love* seems to be more to his credit than hers.

Of course, there is a certain symbolism in the happy ending of what otherwise apparently would be a most unhappy story.

But symbolism never yet had the warmth of flesh and blood and clinging arms and pleading eyes and impassioned or cajoling accents; so, without prejudging Puccini's final opus, or its chief character, I think I can say that most of the Viennese soprano's American admirers will agree with her in her choice of parts.

AT the request of several perhaps over-sensitive friends, I am inserting a notice here that the concert given in New York to preserve "Old Ironsides" was not in any sense an American Legion benefit for any celebrated contralto.

BERLIN newspaper, in seeking desperately for "copy" for its Sunday edition, recently hit upon the dodge of "Favorite Foods of the Great." A number of near-celebrities of music, the films and the stage, have modestly contributed. Thus, the editors recall that Liszt's favorite edibles were plum pudding and *barbe du capucin*, or "monk's beard," a salad peculiar to Paris.

Similarly, Rubinstein inclined to dandelion salad, as did Sarasate.

Among the moderns, Franz Molnar,

[Continued on next page]



[Continued from preceding page]

the playwright, votes for Hungarian cabbage.

It is a great relief to find that Erno Rappee, the conductor who once graced a Broadway film theater, has come out into the open boldly with his preference for corned beef and cabbage.

The American eagle, therefore, may still scream!



A FORMER chauffeur who hopes to make his debut in New York next season as a violinist is said to play equally well with the bow held in either hand. It seems that his double facility is the result of an accident which threatened for a time to impair the use of his right arm and forced him to depend upon his left. It was decided that he should be either a mechanic or a musician. Being ambidextrous, why shouldn't he be both?



HAVING lost weight handsomely on one occasion when a painful throat affliction made it impossible for him to eat, one of my imps is wondering whether he can expect a similar improvement in his figure as the result of a sudden case of laryngitis which has left him temporarily unable to speak. The question is passed on to the diet specialists, by your

Mcpherson

EASTMAN SCHOOL ADDING BUILDING TO EQUIPMENT

Half Million Will be Spent to Give Students at Rochester More Room and Convenience

ROCHESTER, N. Y., June 5.—It is announced by the Eastman School of Music that the building is to be augmented by a new twelve-story structure at an estimated cost of \$500,000. It is to be built over the present power plant on Swan Street, behind the school. The building will contain practice rooms for piano and voice students, class rooms and assembly rooms, and on the top floor will be a gymnasium fully equipped with modern appliances.

The power plant of the Eastman School was originally built with a steel construction planned for substantial additional building above. The new building will be of steel frame and pressed brick to match the Eastman School building. It will be connected with the Eastman School by over-street bridges on two floors. It will have a separate Swan Street entrance and two elevators. The new construction will make it necessary to extend the power plant stack thirty feet higher and to extend the aerials of the broadcasting station.

Every practice room will be of sound-proof construction. Experiments have been conducted in the Eastman School with modern sound-proofing, and the new building will have the benefit of a carefully made selection. Each room is to be built as a separate unit with its own units of heat and ventilation apparatus. In addition to the 120 practice rooms, there will be a floor devoted to class rooms and quarters for the opera department. This building will add materially to the convenience of the Eastman School. Adequate provision for practice by students is a necessity, and the gymnasium will be greatly welcomed. Gordon and Kaelber are the architects.

MARY ERTZ WILL.

Morning Music Starts Soldier's Day "Right," Says Senator

WASHINGTON, June 9.—Band music at reveille puts the soldier in the right frame of mind, but an alarm clock or too much "bugling" conduces to a morning grouch, Senator Bingham told the Senate, speaking in support of greater recognition for the army bands. He was speaking on behalf of his own bill making bandmasters commissioned officers, and designating all army bands as separate military units.

A. T. M.

D. C. CLUBS ELECT OFFICERS FOR YEAR

Many District Organizations Have Joined During the Season

WASHINGTON, June 7.—Esther Linkins, director of the Chaminade Glee Club, was recently re-elected president of the District of Columbia Federation of Music Clubs at the annual meeting. Those chosen for other officers were: Beatrice S. Goodwin, first vice-president; Edith B. Athey, second vice-president; Mrs. J. M. Stoddard, third vice-president; Mildred V. Myers, corresponding secretary; Karl Holer, treasurer, and Homer L. Kitt, auditor.

The Federation now includes twelve senior clubs, nine senior choirs, eight junior clubs, one junior choir and one juvenile club. Organizations which have joined the Federation during the last year are:

Cecilian Singers and Lyric Trio, Mrs. Henry White, director (ten members); George Washington University Girls' Glee Club, Estelle Wentworth, director (fifty members); Glee Club of the Women's City Club, Gertrude Lyons, director (twenty-five members); Calvary Baptist Sunday Evening Chorus, Thomas Moss, director (twenty members); Petworth M. E. Choir, John G. Henninger, director (sixty members); Sixth Presbyterian Choir, Helen T. Murray, director (twenty-two members); Allegro Music Club of Neighborhood House, Mrs. J. M. Stoddard, director (ten members); Cadence Club, Helen Miller, director (ten members); Friday Evening Junior Music Club, Mrs. George Gravatt, director (fifteen members); Holton Arms Junior Club, Blanch Polkinhorn, director (thirty members); Little Peter Pan Troubadours, Miss R. B. C. Keith, director (twenty members); Young Composers' Club, Karl Holer, director (twelve members); Petworth M. E. Junior Choir, John M. Sylvester, director (twenty-four members).

The total membership in the Federation is 811, including artist and individual members. The artist members are E. H. Droop, Mary Howe, Amy C. Leavitt, Esther Linkins, Edith B. Athey, Helen Corbin Heintz, Mrs. Charles W. Fairfax, Edouard Albion, Karl Holer, Percy S. Foster, John S. Thiemeier, Mrs. William Hamilton Bayly and Mrs. John M. Sylvester.

Pupils Give Bangor Teacher Testimonial Reception

BANGOR, ME., June 5.—Surrounded by present and former pupils, and a host of friends, Abbie N. Garland, of the Bangor Piano School, and dean of the music teachers in this city, was given a testimonial reception in Andrews Music Hall recently. It was Miss Garland who conceived the idea of forming the local orchestra, then known as the Pullen Symphony, which in 1896 was started with fifteen members. It was not till June, 1901, that a corporation was formed under the name of the Bangor Symphony Orchestra. Informal addresses at the reception were made by Adelbert W. Sprague, representing the orchestra, and C. Winfield Richmond, on behalf of the music teachers. A musical program was given by Mary Hayes Hayford, Barbara Whitman, Julia Schiro, Beatrice Davis, Frederick Collins and Jack Bell. Mrs. Joseph Thompson, a former pupil, acted as toastmistress, presenting Miss Garland with various gifts.

J. L. B.



ARTHUR SHATTUCK forgot he was a pianist for a few days last month. He was on the Columbus on the way to Europe to be gone a year. He had given many concerts in the United States. He had many European engagements ahead of him, beginning with a solo appearance as soloist with the Lamoureux Orchestra in Paris, under the leadership of Frank Waller. No, he would not be a pianist for a few days. Artur Bodanzky was on the boat, too. He had just finished

his season with the Metropolitan Opera Company, was on the way to Baden-Baden to conduct the festival there. For a few days he did not need to be a conductor. It was a relief. He strolled around the deck. He smoked and talked and rested and rested and talked and smoked—a long black cigar. So Arthur Shattuck happened upon him and, fumbling quickly for his pencil, drew him—just one Arthur as seen by another; one musician caught in mufti by another.

ROCHESTER HONORS PIONEER MUSICIANS

ROCHESTER, June 5. — The Tuesday Musicales celebrated its thirty-sixth anniversary on June 1 with a banquet in the Chamber of Commerce, having as guests of honor three men who have done splendid pioneer work here for music. They were Hermann Dossenbach, now leader of the Park Band, taking the place of his brother Theodore who died several years ago, conductor of the Dossenbach Orchestra, later called the Rochester Orchestra, for twenty-one years; Henry Jacobsen, leader of the Tuesday Musicales Chorus, a body of 200 men and women, for nine years; and Ludwig Schenck, conductor of the Symphony Orchestra of Rochester, an amateur group of sixty or more players, for twenty-five years.

Mrs. Edward W. Mulligan, president of the Tuesday Musicales, presided at the speakers' table. Mary Ertz Will, MUSICAL AMERICA's correspondent, gave a talk on the history of the Club and outlined its plans for next season. Among the notable guests were Clarence Van Zandt, Mayor of Rochester, Rush Rhees, president of the University of Rochester, and Dr. Howard Hansen, director of the Eastman School of Music.

The three honor guests gave a five-minute talk each and music was furnished by the Hochstein String Quartet and Joanne De Nault, contralto, of New York, a young artist from the National Music League, to which the Tuesday Musicales is now giving its active co-

operation. The Hochstein String Quartet, organized some years ago in the Hochstein Music School instructed by Samuel Belov of the Eastman School of Music faculty, played with excellent taste, spontaneity and color. Miss De Nault's warm contralto tones won her a very enthusiastic reception.

Schumann Heink and Allen McQuhae Sing for Benefits in Kansas City

KANSAS CITY, Mo., June 5.—Benefits have been the order of the week in Kansas City. Ernestine Schumann Heink gave a concert in Convention Hall for the Disabled World War Veterans, roused many comments of praise for the generous spirit that prompted her to donate her services and those of her assistants. Horner Witte Concert Bureau was the local manager. Allen McQuhae, tenor, sang a program in the Redemptorist Auditorium, for the benefit of the Church of the Little Flower. A group of songs was also sung by Grace Nelson McTernan, who arranged the event. Both artists were given genuine proof of the large audience's enjoyment.

French Choir Is Formed

CHICAGO, June 5.—A meeting was recently held in the Alliance Francaise Club rooms to form a new organization, to be known as the Chorale Francaise. It will be devoted to the exploitation of French choral works. Mrs. Milan H. Hulbert is president, and Charles La Gourgue, musical director.

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"Voice Study and Cultivation of Health Should Be Synonymous", Says La Forge

FEW, if any, coaches and teachers of singing of the present day have enjoyed and still enjoy the contact with as many singing stars of the first magnitude as Frank La Forge. Indeed, it would be easier to enumerate the singers with whom he has not been associated, than those with whom he has. In this respect his position in the musical world is unique. It is not only a question of quality, but of numbers as well, and the La Forge-Berumen Studios are hard at it during most of the year.

"That is why," says Mr. La Forge, "when I have my vacation I want to get away from teaching altogether. I shall keep my studio open until the first of August, and then I go to the Maine woods for a complete holiday. Of course I do not forsake music altogether while there, but I do no teaching, and what musical work I do, is confined entirely to composition."

"The study of voice is, or should be, synonymous with the cultivation of health. It involves direct exercise of the vital organs as no other practice does. We can live without arms or legs, but when the vitals are out of condition, then trouble is ahead. When we golf or indulge in the many out-of-door sports which are popular, we but indirectly benefit those important parts of our anatomy; but the correct study of voice with the many respiratory exercises which accompany it, is a direct massage of the organs of digestion and the solar plexus, that great nerve center to which the Orientals attribute so many marvelous qualities, and which we Occidentals are beginning to understand better than ever before."

"It has been my privilege to give first lessons in my method of voice training in the presence of four different physicians during the last few weeks. Not being a physician, I requested these gentlemen to correct any presentation of fundamental principles which was not absolutely exact physiologically. The result was the absolute approval of all four physicians. Good conditions of the vital organs are bound to produce resonance. I have one pupil who, a half year ago, was in a very bad condition, being condemned by his doctor to a diet of the most strenuous nature. He could eat no real food of any kind. The singing exercises so manipulated his digestive apparatus that he now eats lobster at midnight with impunity. Another who had been treated for five years for muscular rheumatism of the throat could dismiss her physician after five weeks practice of diaphragmatic exercises. These and many others are cases which the physicians will verify."

"But you are asking if we were not discussing music and not medicine? The



Frank La Forge's New York Studio. Inset of Mr. La Forge

future will bring the doctors and the musicians closer together, I believe. We have frequent calls for music in hospitals and physicians always remark the benefits of its use. We all know of many cases of consumption in the first stages which have been cured by the study of singing. Mental cases sometimes benefit by rhythm and rhythmic music. Rhythm is at the base of everything. Imagine what would happen if the world missed a beat, or if it made the last beats of the measures of its eternal symphony faster than the others as many musicians do. We should be swept into Eternity in less time than it takes to tell.

"Leschetizky always insisted that the metronome was not efficient in developing rhythm. It must proceed from the consciousness of the individual and can be called forth by him alone. The most a teacher can do is to instruct the pupil how to call it forth. One great psychologist says the basis of our educational system is upside down, because teachers pour knowledge into the mind and memory of the student instead of showing him how to use his own faculties in creative expression."

English Voices

"Marchesi wrote thirty years ago that the reason England no longer produced

such fine voices as formerly was the insistence of English mothers upon having children speak softly. Surely, healthy children should be noisy. A psychological repression of emotions as practiced by most Anglo-Saxon people of culture takes away the abandon so prevalent in the Latin races. Harry Gaze says if you want to get old, become dignified and stop playing as the child does. I fully believe it is the will of the Creator that we should dance and sing, both being natural expressions of a healthy body. The rhythm of dancing does more than raise our spirits, it puts us in rhythm with the universe and gives us buoyancy and poise."

"The daily use of my exercises by such artists as Mmes. Alda and Matzenauer, and Edward Johnson has led them to express their unstinted approval, not to mention Lawrence Tibbett, who for four years has been my pupil and whose steady advancement has been commented on by the whole country."

"The greatest artists are always desirous of capable and constructive criticism. Behind every vocal throne with which I am familiar is some unnamed power whose faithful attention to details keeps the lustre of each particular star undimmed. You might almost say that the three requisites for making a good artist, always supposing the voice to be there, are freedom from tension, perfect breath control and a vigilant overseer. On these three things hang all the law and the prophets."

Cincinnati Will Hear "Falstaff" in English

CHICAGO, June 5.—"Falstaff" will have its initial performance in English in America this summer when it is given by the Cincinnati Opera Company, according to the manager, Clarence E. Cramer, who says he has just received an official report from Riccardi & Co., who hold the copyright. Isaac Van Grove's new opera, "The Music Robber," will have its world premiere on July 4 in complete form as a two-act opera. The repertoire will include "Tannhäuser," "Rigoletto," "Martha," "L'Amore dei Tre Re," "Cavalleria Rusticana," "Faust," "Lucia di Lammermoor," "Carmen," "The Elixir of Love," "La Traviata," "Lohengrin," "Aida," and "Il Trovatore." All operas will be sung in their vernacular, with the exception of "Falstaff."

MARGIE McLEOD.

OFFICERS ARE ELECTED BY CINCINNATI ORPHEUS

Students' Recitals Prominent Among Events Which Include Programs for Benefit of Italian Church

CINCINNATI, June 5.—The Orpheus election, at which Daniel Summey presided, brought the following results: President, Dr. John C. Kunz; vice-president, Edward C. Wendt; historian, Edwin W. Kemper; secretary, Horace G. Motteram; treasurer, M. W. Townsend. Prower Symons and Charles J. Young were re-elected to the posts of director and accompanist. Soloists for the following year have also been chosen. They are: Else H. Arendt, Tudor Davis and Florence Macbeth.

Irene Carter-Ganzel, Lino Matholi and Mrs. Rixford of the College of Music, announced a pupil's recital for June 3.

A novelty in the shape of a new arrangement for piano and organ of Rubinstein's "Kamennoi-Ostrow" will be played by Katherine Cook and Ruth Law Mathews.

Marguerite Melville Liszewska of the Cincinnati Conservatory presented a remarkably talented Negro pianist, Lorenza Cole of Seattle, in a recital in Memorial Hall recently. Miss Cole played numbers by Bach, Chopin and Schumann with fine technic and poetic tone.

Two College of Music students gave a concert in Memorial Hall on May 29 for the benefit of the Italian Presbyterian Church. They were Norma Richter and Maria Terranova, pupils of Mrs. Hahn and Albino Gorno.

Mr. John and Karin Dayas of the Cincinnati Conservatory gave a recital for the Mt. Auburn Music Club in the Maketewah Club on June 2. Frances Stoffregen, cellist, and Harry Nolte, tenor, assisted in a recital of Leo Stoffregen piano pupils in the Lockland School Auditorium on June 2.

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SINGERS PLEASE IN "ELIJAH" ON COAST

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By Marjory M. Fisher

SAN FRANCISCO, June 5.—The City of San Francisco presented "Elijah" in the Civic Auditorium the evening of May 27, under the direction of Dr. Hans Leschke, conductor of the Municipal Chorus. It was a beautiful performance. Soloists were Louis Graveure; Allan Wilson, tenor; Radiana Pazmor, contralto; Lorna Lachmond, soprano, and Stuart Brady, boy soprano. Glee clubs from the Lowell High School and the Girls' High School; Benjamin Moore, organist, and the San Francisco Symphony also participated.

Mr. Graveure sang the part of *Elijah* with the authority, earnest characterization and ability to color his tone to convey the emotion of the text, that have made him an ideal recitalist. His diction was as excellent as his vocal shading. Another perfect dictionist was Mr. Wilson, who never left the auditor in doubt as to the words of the text, and at the same time disclosed a voice of exceptional beauty under splendid control. Miss Pazmor's contralto voice made its way into the hearts of all hearers, and San Franciscans gave her a sincere welcome home. Lorna Lach-

mond sang much better than on the occasion of her last oratorio appearance; and Stuart Brady deserves praise for his singing of the part of the *Youth*.

The Municipal Chorus of 350 voices is a great credit to the city, and to its director, Dr. Leschke. The most astonishing thing about the Chorus is its clarity of enunciation. It sings remarkably well, with excellent tone and style, and variations from the pitch were not frequent, though occasionally noticeable. The Angels' Chorus was sung by the combined Girls' Glee Clubs, which had been drilled to sing from memory by Flossita Badger and Mary McGlade, directors of the Lowell and Girls' high schools, respectively.

"California Composers' Night" was the week's offering of the Pacific Musical Society in the Fairmont Hotel ballroom. Eva Garcia and Pierre Douillet presented the latter's *Sarabande and Variations* for two pianos. Four songs by Beatrice Clifford were sung by Louise Mackay, with the composer at the piano. A welcome novelty was a group of flute solos played by the composer, W. F. Flashman, accompanied by Mrs. David Hirschler. Songs by Mary Carr Moore, Cecil Hollis Stone, and Egdon Heath were interpreted by Frederick Warford, with Mrs. Stone at the piano. The program concluded with three numbers for male chorus by H. Pickford Pasmore, the composer conducting. All the composers represented are residents of San Francisco.

SMALLMAN CHOIR THRILLS SAN FRANCISCO AUDIENCE

Vera Barstow Assists in Series of Concerts—Tipica Orchestra Heard Again

SAN FRANCISCO, CAL., June 5.—The Smallman A Cappella Choir was introduced to San Franciscans in Scottish Rite Hall by the Alice Seckels management, and proved one of the most artistic choral ensembles that has ever visited here.

The choir, composed of forty selected voices under the leadership of John Smallman, appeared in three programs in colorful Gypsy costumes and made a stage picture commensurate with their vocal artistry. The members' enunciation is remarkably clear; their precision, admirable; their orchestral effects, thrilling. Their programs presented both sacred and secular numbers, compositions by Bossi, Christiansen, Lassus, Bach, Cui, O'Hara, and Webbe.

Vera Barstow, violinist, was assisting artist and played brilliantly Victor Kolar's "Indian" Scherzo, and Saint-Saëns' Rondo Capriccioso with the able assistance of Evelyn Kemp as accompanist. Miss Barstow also played two movements of the Mendelssohn Concerto and numbers by von Kunits and Tirenelli.

Alda Astori gave an interesting recital of classic and modern numbers for the piano in the Italian room of the St. Francis Hotel. She played numbers

San Jose Is Enthusiastic Over Mexican Tipica Orchestra

SAN JOSE, CAL., June 5.—The Mexican Tipica Orchestra recently proved a novel attraction in two programs given in the Scottish Rite Temple under the auspices of the organ fund committee. The school children's matinee attracted many delighted auditors, and the evening program was so successful that the Orchestra resorted to the strategy of playing "The Star-Spangled Banner" to bring the concert to a close after numerous encores. The players followed this with the Mexican National Hymn and the auditors then wended their way homeward. The program was a mixture of Mexican, European and American numbers. The "William Tell" Overture sounded strangely when interpreted by salterios, bandolans, marimbas, harp and a string choir, but Mexican numbers were greatly enhanced by use of these instruments. The singing of Samuel Pedraza, tenor, was a feature of the evening. Juan Torreblanca conducted. M. M. F.

Shura Cherkassky will revisit Baltimore next season, where he has been engaged for a recital appearance to be given for the benefit of the University Hospital. It was in Baltimore that Shura made his first American success a little less than four years ago.

by Scarlatti, Bach, Chopin, Pizzetti, Castelnuovo-Tedesco, Rachmaninoff and Moussorgsky.

The Tipica Orchestra of Mexico, recently fulfilled a return engagement in the Civic Auditorium, again under the management of Frank Healy. The list contained more native music and less European in transcribed form and was even more enjoyable than the five programs previously offered. Singers were Samuel Pedraza, Maria Delgada, Arturo Mondragon, and Cesar Davila. The Marin Brothers played the marimba.

MARJORY M. FISHER.

SERIES AT STANFORD

Success of Others Permits Students to Increase Attractions

STANFORD, CAL., June 5.—The Associated Students of Stanford University are planning a series of artists' concerts for the coming college year. They announce that Tito Schipa, Mischa Elman, Rosa Ponselle, Louis Graveure, and the San Francisco Symphony will appear under their auspices, and that a sixth attraction will be added if circumstances warrant it.

The concerts will be given in the Stanford Basketball Pavilion, which has been pronounced acoustically perfect by Alfred Hertz. The size of the Pavilion and the rigid economy in the manner of handling the attractions have made it possible to offer season tickets for \$4. Harry Noland is student manager for the series.

Heretofore the Associated Students have sponsored a series of concerts by the San Francisco Symphony, but it is believed this is the first time they have attempted to handle so elaborate a series. The management states it is actuated by a desire to bring better music within reach of Stanford students, and also to extend a like privilege to members of the peninsula community.

Until now, the Peninsula Musical Association has been the sole purveyor of artists' concerts in this immediate community.

MARJORY M. FISHER.

Gertrude P. Duer in Philadelphia Event

PHILADELPHIA, June 5.—Gertrude Price Duer was heard in recital in the studios of Stanley Muschamp, revealing a fine voice and rounded technique, especially in lieder of Schubert, Schumann and Brahms. Lucius Cole, the violinist, as assisting artist, played the Ballade and Polonaise, by Viextemps, and "Serenade Espagnol," by Chaminade. W. R. M.

Memphis Hears Annual Requiem

MEMPHIS, TENN., June 5.—Brahms' German Requiem was sung recently by the choir of Calvary Episcopal Church, with an orchestra under the direction of Adolph Steuterman, organist and choir-master. The Requiem is presented annually. Mrs. W. F. Murrah, soprano; Dr. P. M. Farrington and J. R. Kinnie, baritones, were soloists. B. M. B.



Concerning—

Hutcheson's

Fantasia (Concerto)

for Two Pianos and Orchestra

which was given its

first performance

in Philadelphia

May 2nd

by the

Philadelphia Philharmonic Society

Leopold Stokowski, Conducting

with

Guy Maier and the Composer at the Pianos

Philadelphia Record—

The Concerto proved one of the most interesting and enjoyable things heard this season. Very beautifully written, with the brilliant musicianship of Hutcheson always in evidence, the thematic material demonstrated a wealth of melodic invention, original and skillfully presented. A sort of etherealized Lisztian spirit pervaded the Concerto, making it ideal for orchestra display, and at the same time of graceful and genuine musical importance. The orchestral portion was rich in harmonic background.

Public Ledger—

The musical material inclines toward the melodious and is written most pianistically. The performance was a superlatively fine one on the part of the soloists, who were recalled many times. The composition is a valuable addition to the very limited literature for two pianos and orchestra. The orchestral coloring against the pianos is excellent.

Evening Bulletin—

It is a prodigiously difficult work, written with freedom from conventional restrictions and in a grandiose manner, rising to a stupendous finale. With all of its key transitions and rhythmic changes, the work retains an essential clarity which endears it doubly to those who have suffered this season from repeated outbursts of "new" music.

For further information regarding the performance of this work address

LOUDON CHARLTON, Carnegie Hall, New York

Mr. Hutcheson uses the Steinway Piano and records for the Duo-Art

Los Angeles Increases Its Activities

[Continued from page 1]

are Mrs. Dean Mason, Earle C. Anthony, Edgar Baruch, Dr. Frank Barham, Harry Chandler, Andrew Chaffey, Dabney Day, M. Elsassner, L. E. Fronton, Let Horlocker, Harry Haldeman, Willis Hunt, Mrs. S. L. Kreider, Clinton Miller, D. W. McGarry, Mrs. Charles Stern, Adolph Tandler, Dr. Rufus B. von Kleinschmidt, Mrs. W. E. Mabey, Dean Mason, Franklin Booth, Mrs. Robert L. Burdette, Mrs. Ralph Waldo Buckman, Mayor Cryer, Mme. de Zaruba, B. H. Dyas, George Eastman, William May Garland, Carl Hostenstein, Martin Hauser, Jennie Jones, Dr. Charles Lummis, Marie Mullen, E. N. Martin, Grace Stoermer, Maj. Walter Tuller, George Young, Arthur Farwell, John Bloeser, Dr. Remsen D. Bird, Mrs. George P. Clark, Charles Wakefield Cadman, Edward Dickson, Susan M. Dorsey, Charles C. Draa, James Faber Fitzgerald, Judge Carlos Hardy, Allan Hancock, Myron Hunt, Mrs. Matteson Boyd Jones, Mrs. Willoughby Rodman, C. E. Toberman, Mrs. J. C. Urquhart, James Warren and John Burton.

With the third season of the Los Angeles Opera Association four months away, a new record for local advance opera seat sales was set last week, according to George Leslie Smith, general manager, who announced that more than \$40,000 worth of season books had been sold. At the present rate, it is expected that there will be sold-out houses for the entire series of eleven performances, in which case the sales will total nearly \$200,000. The management is being greatly assisted by a committee of twenty prominent women, under the leadership of Mrs. R. D. Shepherd. Among neighboring cities

which are co-operating with the local committee for the success of the Los Angeles season are Glendale, San Diego, Riverside, Redlands and San Bernardino. Each of these communities will have one evening set aside for its representatives.

The forthcoming performances of the Indian opera "Shanewis," by Charles Wakefield Cadman, under civic auspices, should whet the appetites of opera lovers in Los Angeles and vicinity. "Shanewis" will be given two presentations in Hollywood Bowl, on June 24 and June 28. The opera is based upon episodes in the life of Princess Tsianina, and the announced performances are arousing much interest, in that the heroine is arriving from Italy in time to sing the title rôle. The leading male part will be sung by Os-ke-non-ton, who has been singing in Europe. Other important rôles will be taken by Rafaelo Diaz, tenor of the Metropolitan; Marjorie Dodge, soprano, and Vernice Brandt, contralto. Visitors are expected from points in Arizona, where some of the scenes are laid. A ballet of 100 dancers is being trained by Theodore Kosloff.

The civic committee sponsoring the performances includes Grace Widney Mabey, music chairman California Fed-

eration of Women's Clubs, chairman; A. C. Balch, president Hollywood Bowl Association; Frank J. Galloway, president Hollywood Chamber of Commerce; Arthur S. Bent, president Los Angeles Chamber of Commerce; Harry Haldeman, Uplifters' Club; Susan Dorsey, superintendent public schools, and L. E. Fronton, president Music Trades of Southern California.

HAL DAVIDSON CRAIN.

CINCINNATI SCHOOLS

Conservatories Give Programs—New Club Formed to Help Opera

CINCINNATI, June 5.—Recently Mieczyslaw Münz, Robert Perutz and Jean ten Have, artists of the Cincinnati Conservatory, gave a program of music for piano, violin and viola in the Conservatory Hall. They played the Brahms A Major Sonata, Handel's Passacaglia for violin and viola, arranged by Halvorsen, and the Franck Sonata for piano and violin. The works were all performed with superior excellence.

Pupils of John A. Hoffmann were heard in recital recently, when a program was given which was interspersed with old and new music. Leo Paulz also presented a number of pupils in the Conservatory Hall.

The Clifton Music Club met in the

Baden-Baden Festival Is Conducted by Bodanzky

[Continued from page 1]

singers heard in the series included Kathleen Howard, Elisabeth Kandt and Arnold Gabut. The assistant conductors were Paul Eisher and Carlo Edwards, both of the Metropolitan Opera.

An operatic concert was given on May 29, in which Arthur Schnabel, the Viennese pianist, was a co-artist. The list included operatic arias and songs.

The events on the whole, were the most brilliant given in the resort in many years and offer a favorable comparison with those at Salzburg and Munich. The first guest visit of the singers from America was such an artistic success that it will doubtless be repeated in coming seasons.

E. B.

MacKenzie Country Club recently and performed a very ambitious program.

Giuseppe Gurno has started a new club which he calls the Bel Canto Club, and with which he has given several successful programs of parts of operas. The purpose of the club is to study operatic music under the founder of the club and Romeo Gurno, his brother, who will assist as director and coach.

PHILIP WERTHNER.

PORTLAND CLUB AFFAIRS

Musical Essay Contest Enlists Wide Competition Among Children

PORTLAND, ORE., June 5.—The MacDowell Club chorus, directed by W. H. Boyer and assisted by Miles Burleigh, baritone, was heard in a program on May 20. The incidental solos were sung by Eloise Hal Cook, and the accompanist was May Van Dyke Hardwick. The MacDowell Club re-elected Mrs. Elbert C. Peets, president; Mrs. Alfred P. Watson, treasurer; and Mrs. Andre J. Wolff, recording secretary. The new officers are Mrs. William Robinson Boone, vice-president, and Gertrude Drewery, corresponding secretary.

Officers of the Monday Musical Club recently chosen are Mrs. W. T. Swank, president; Mrs. G. E. Watts and Mrs. L. W. Warner, vice-presidents; Mrs. Will McCurry, Mrs. Ward Mayer, Mrs. F. E. Jewett and Mrs. F. R. Walker, secretaries; Mrs. L. J. Ruhl, treasurer; Mrs. L. W. O'Rourke, custodian; Mrs. J. S. Bruce, auditor; Mmes. B. B. Banning, W. H. Braeger, P. Blumauer, J. T. Leonard, I. Aronson, H. A. Bicknase and R. G. Armstrong, directors.

In the Oregon music essay contest, 1556 papers were sent from forty towns, representing 112 schools. Genevieve Baum Gaskins, Mrs. G. M. Glines, Mrs. C. W. Hayhurst, Mrs. H. L. Miller and C. W. Lawrence were the judges. Irvington school won the silk flag for the three best essays, and individual prizes were awarded to Esther Elsassner and Crystal Cruson, of Portland, and Julia Cannon, of Hood River.

Recitals have been given by pupils of Mrs. Clifford Moore, Emma Welch Landry, Mae Herbers, Gertrude Hoeber, Mordaunt Goodnough, Dent Mowrey, Susie Michael and the Ellison-White Conservatory.

JOCELYN FOULKES.

Winter Sings in Palmer House

CHICAGO, June 5.—Lillian Winter, soprano under the management of Hubert Schmitt, was soloist with the Palmer House Symphony recently. Miss Winter, who sang an aria from "Hérodiade" and songs by Herman Devries and others, has a beautiful voice and uses it with intelligence. The predominating virtue of her singing is a sympathy which she exerts with a subtlety akin to the style of Yvette Guilbert.

CHICAGO.—B. Fred Wise, tenor, sang in "Elijah" in the University of Illinois recently. Mr. Wise sailed for Europe June 1, to be gone until fall.

HAVANA

CRITICS UNANIMOUS IN PRAISE OF

GLADYS AXMAN

AS TOSCA

WITH DE SEGUROLA GRAND OPERA COMPANY



EL PAIS

Mme. Axman, who made her debut last night in the role of Floria Tosca, had a difficult part. Coming to us with an excellent reputation, she appeared last night at the Teatro Nacional and was given a well deserved homage by the public.

We listened to Mme. Axman with careful attention and we found in her an effective mastery. There are moments in which the flexibility and sweetness of her voice remind us of the most celebrated artists. Especially in the higher register Mme. Axman reaches artistic heights.

LA LUCHA

I found Mme. Axman plastic, tall in stature, and with a face capable of much expression. She sang with soul and her voice is beautiful. Mme. Axman understands well the type which Sardou painted and which was put into opera by Puccini. In the arias and duets her voice expresses that torment, that fatality which is the pole on which the tragic opera revolves. Let us point out the triumphs obtained by the debutante and congratulate the company upon having such a jewel in their collection of lyrical pearls.

DIARIO DE LA MARINA

Tosca was the opera selected for the debut of the famous artist of the Metropolitan and San Carlo Company, Gladys Axman. We shall not go into any details about the story of the opera. We shall refer only to the interpretation. It was admirable. Mme. Axman is a supreme of powerful vocal medium who sang magnificently the title role.

In the first act in the church scene, in the dramatic acting and singing with Baron Scarpia, in the Vissi D'Arte "monstrous" which she interpreted with singular beauty, she was enthusiastically applauded. In the duet of the third act was admirable also and in the climax of the finale her work was an accomplishment of the first order. She is a singer of positive merit and was most favorably received.

HERALDO DE CUBA

Tosca was sung last night at the Teatro Nacional for the debut of the celebrated American soprano, Gladys Axman, who has come to us for the first time after having gained success at the Metropolitan and the San Carlo. She has in Floria Tosca the romantic and passionate personality of Sardou's favorite type. The music of Puccini adapts itself extraordinarily to her vocal faculties.

The interpretation which the eminent American singer gave to her difficult role was notable in every respect. Gladys Axman possesses a voice of an agreeable timbre, sonorous, of wide range and sweet. Her school of singing is rich in resource and according to good tradition. The applauded singer interpreted with great spirit and beauty her duet in the first act and the scene with Scarpia and gained much applause. She sang the Vissi D'Arte with all her heart. Her singing in the third act also in our opinion is worthy of high encomiums. In the duets she acted as a real artist and in the phrase "In quella lama gli piantai nel cor" she demonstrated the worth of her vocal faculties. The public gave her extraordinary recognition.

LA NOCHE

Tosca, sung last night at the Teatro Nacional, presented by de Seguro, served for the debut of the celebrated American soprano, Gladys Axman, in the principal role. She possesses a voice of delicious timbre and she sings with spirit and mastery. Her acting of Tosca, which reminded us of Maria Jeritza, was favorably commended by the public who showered their applause upon her.

La Axman sang deliciously Vissi D'Arte in which she put all the soul of the artist and ardent woman. To the first and last act duets she brought great significance.

LA PRENSA

Madame Axman possesses a beautiful voice, extensive and sonorous, well adapted to the tessitura of Tosca. Her school of singing is most correct. The duet of the first act was impeccably sung by Mme. Axman and gained an ovation. In the Vissi D'Arte she obtained a triumph and could have conceded a "bis."

TALK AND SING FOR LONG BEACH ROTARY

Chorus and Song Programs
Outnumber Others—
Faculty Trio Plays

By Alice Maynard Griggs

LONG BEACH, CAL., June 5.—"The Vital Necessity of Music in the Lives of Americans" was the subject of a talk by Gertrude Johnston Fisher, a supervisor of music in the Long Beach public schools, before the Rotary Club recently. Mrs. James Savery and Rolla Alford sang, accompanied by Mr. Savery and Mrs. Alford. Mrs. Dean Gardiner sang some of her own compositions.

When Bertha S. Landes, the newly elected mayor of Seattle, spoke in Long Beach, a short musical program, arranged by Mrs. Oliver Brison, vocal teacher, was given by Constance Weisgerber, soprano, and Ruth Foster Herman, contralto.

The Long Beach Choral Oratorio Society gave its closing concert of the season with Clarence E. Krinbill, director. The guest soloist was Lillian Bowles, soprano. Other soloists were Robert Edmunds, tenor; W. G. Butler, bass, and Harold Driver, pianist; accompanists, Mrs. A. J. Keltie, organist, and Ivy Lake, pianist.

The Woman's Music Study Club gave its last program of the year on May 26. Maurice Bertini Lanier, tenor, soloist of St. Paul's Cathedral, Los Angeles, was guest artist. He was accompanied by Jane Stanley, who has been program chairman of the Club for the past year. The choral section of the Club also gave a concert, directed by L. D. Frey. Soloists were Virginia Hubbard, violinist, and Mmes. Wright, Good and Green, vocalists. Mary E. R. Foreman was the accompanist. The chorus appeared in San Pedro May 28.

Charles Way, baritone, pupil of L. D. Frey, sang for the Ebell Club recently. James G. McGarrigle, baritone pupil of Joseph Ballantyne, sang for the Junior Ebell. Mrs. D. M. Dueber, also a Ballantyne pupil, sang for the Druggist Convention. "Glorious California," the

prize-winning song of the California Federation of Women's Clubs, was sung at the last meeting of the Woman's City Club, by Mrs. A. J. Cole, accompanied by Mrs. Oliver Brison. The words are by Helen Knight Doyle and music by Helen Priscilla Risher. Mrs. Ahavny Torosian presented violin pupils in recital, assisted by Ruth Wood Kennick, pianist.

The Faculty Trio of the Long Beach Conservatory, and junior pupils gave a program May 27. The trio is made up of Bernice Beal, violin; Molly Johnson, cello, and Russell Turrill, piano.

MAKES ROCHESTER BOW

Large Audience Gathers to Hear Jan Wolanek's Recital

ROCHESTER, June 5.—An audience which taxed the capacity of the Normandie Auditorium heard Jan Wolanek, violinist of Buffalo, on May 20, in a very interesting program.

Mr. Wolanek recently joined the faculty of the new Maas School of Music, of this city, and his recital was his introduction to a Rochester audience. He played with good tone and dramatic feeling. His opening number was a Sonata in D Minor, by Szymanowsky, played in Rochester for the first time, and he closed with the Paganini-Wilhelmj Concerto in D. Beth Bowman, his fiancée, also from Buffalo, played his accompaniments.

Gerald Maas, cellist, presented his pupils in recital the evening of May 25 in the parish house of the Third Presbyterian Church. Those taking part were Allison McKown, accompanied by Marjorie Truelove McKown; James Guli, Theodore Stenzel, Gordon Kinney, Wilton Clute, Grace Garlock, Georgia Rosenthal, Isabel Schaefer, all accompanied by Celia Wolberg. Two numbers of special interest on the program were a cello quartet, by Paques, played by Messrs. McKown, Clute, Kinney and Guli, and a Double Concerto in E Minor, by J. Klengel, played by Mr. McKown and Mr. Clute.

MARY ERTZ WILL.

ST. LOUIS.—Willard MacGregor, after a year's study in Europe has returned here for a sojourn with his family. He gave numerous recitals abroad.

Alexander Blochs Find Summer Brings Much Busy-ness in Their Art



Mr. and Mrs. Alexander Bloch

"Sumer is icumen in
Lhude sing cuocu."

But Mr. and Mrs. Alexander Bloch have their own version of the sentiments preserved in the first recorded English song. Translated into old English, the thoughts of this busy violinist-pianist pair might run thus: "Sumer is icumen in, wurke harde musician." For the advent of summer has found them very greatly desiring rest, yet bound to New York for half a month longer than they

had anticipated—which has forced Mr. Bloch to beat a track between New York and the Berkshires, getting their summer home in readiness for the family trek. "Family" meaning, besides father, mother, son and daughter, about a dozen pupils and the cook.

"We go for a vacation," says Mr. Bloch, "but it invariably turns out to be a continuation of the season's work."

"But perhaps for a week or two after Labor Day there will be some rest," amends Mrs. Bloch.

In order to keep in close contact with his pupils, Mr. Bloch declined an offer to teach a master class in Portland, Ore., this summer. And to prevent a lapse of interest he takes along with him as many pupils as can be cared for at his summer home. They will have their own string quartet.

The winter season will find Mr. and Mrs. Bloch devoting much time to ensemble instruction.

"This season we have been studying conducting with Chalmers Clifton," says Mrs. Bloch, "and in the winter Mr. Bloch will rehearse a string orchestra of his pupils in the auditorium of the neighborhood public school and I will instruct a percussion group of eleven-year-olds at the Walden School."

Next winter their programs for violin and harpsichord will be continued, and Mr. Bloch will use the 1702 Stradivarius which has been in his possession about a year now. This violin, by the way, has come into Mr. Bloch's hands through a somewhat romantic history. It was played at a gala concert for Napoleon III and Empress Eugénie, of France, and its tone so pleased a French nobleman that he purchased it forthwith. For many years it was in India, in the possession of this Frenchman. When it was sold by him, Mr. Bloch bought it.

STUART MIMS.

Josephine Knight Gives Annual Pupils' Recital

BOSTON, June 5.—The annual recital of Josephine Knight's voice pupils was given in Steinert Hall. Miss Knight played splendid accompaniments. The singers were: Ruth Mackintosh Rush, Doris Gale, Ruth Whyman, Edith Murphy, Marguerite Lucey, Elinor Whitney, Avis Newhall, Elizabeth Davis, Mildred Wright, Grace Kendrick, Helen

Hill, Lyla Henderson, Clara Schroeder Mahoney, Irene Gregoire, Irma Watson, Mabel Benjamin, Gertrude Wood, Mary MacMahon and Vesta Wik-Thyden. All were successful. The program included operatic arias and songs by standard composers.

W. J. P.

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A violinist with the qualities that make for success. His tone is pure, his intonation accurate and his technical skill proved by the smoothness of his style.—*London Globe*.

His playing has the indispensable qualities of purity of tone.—*London Daily Telegraph*.

Always a musician—fine quality of tone.—*Westminster Gazette*.

Mr. Ludlow has a beauty of tone which it is a pleasure to listen to for its own sake.—*London Times*.

His tone is mellow, his technic is unimpeachable.—*Daily Telegraph*.

NEW YORK

Mr. Ludlow played with a fine firm tone, conveying a sense of power and sinewy strength, drawn doubtless from his native plains and not too often found in fiddlers of less musical force and character.—*New York Times*.

His tone was large, resonant and full of color. His technic was adequate and his bowing smooth and flexible. The performance was on a high level of achievement. He revealed at all times sound musicianship and good taste.—*The Sun*.

He impressed by his fine tone, the dignity of his style and the general confidence and taste of his performances.—*Telegram*.

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NEW YORK, JUNE 12, 1926

MUSIC AND NOISE

IT is a paradox of civilization that the modern city is the focal point of concordant harmony and dissonant din. A metropolis that provides, because of its accumulated wealth, the best musical organizations and the largest number of performances, harbors at the same time, because of its swiftly coursing life and its intensive structural growth, the greatest amount of mechanical noise. The ears of the urban music lover are alternately assailed by metallic clangors and soothed by suave strains.

The effects of noise upon human nerves are being studied by specialists, who are interested in the formation of a society for the elimination of harmful noises. Instrumental tests are being made to determine the varying intensities of vibrations from pneumatic riveters, steam shovels, elevated railroads, trolley cars and industrial plants, and to ascertain the deleterious effects of these vibrations on the nervous system.

Individuals differ in their nervous reactions to noises; some are not disturbed in their work or their rest, while others suffer from nervous irritation and insomnia. It is maintained by some psychiatrists, however, that continual noise is harmful even to those individuals who are apparently unaffected by it, and that the nervous resistance of the most phlegmatic is being insidiously undermined.

The specialists might extend their investigations and try to draw a line of demarcation between noise and music. But the moment they do so, they will find themselves in the midst of controversy. Not only will the radicals rush to the

defense of the most cacophonous modern scores, but there will be all kinds of opinions expressed as to the exact point where the combined instrumental volume of an orchestra transgresses the bounds of pleasurable sound and becomes noise. Probably few would be found so conservative in this day as to endorse Ruskin's remarks about the unseemly racket of "Die Meistersinger," but the contemporary schools of atonality and polytonality would assuredly come in for a drubbing.

While it can be logically shown that the development of harmony has actually been a development of dissonance—a gradual training of the human ear in the pleasure to be derived from conflicting tones—logic cannot lead to the conclusion that all dissonance is musical. For every ear there is somewhere in the scale of vibrations, simple or mixed, a point beyond which pleasure is transformed into pain.

PSYCHOLOGY IN MUSIC

PROGRAM music, which had its beginnings in the imitation of natural sounds or the tonal depiction of battles, did not progress very far before it began to express dramatic situations and psychological conflicts. While one may doubt that any music is so "pure" as to be devoid of psychological content, it is in the following of a "program" that music becomes most definitely associated with mental states. The process of composition according to a program has been set forth with admirable clarity by an anonymous writer in "The London Times Literary Supplement."

"The difference between program music and pure music may be variously defined, but it is useful to find the distinction in the law governing the movement or development of a composition. We may say that the composer is concerned with a psychological as well as a musical development. That there is such a thing as a purely musical development must be admitted. Any musical phrase is susceptible of a large number of developments, but not of any development. The choice depends upon the musical instinct of the composer. He will, normally, regard many developments as admissible, although sometimes, as in some completely successful melodies, it seems as if the latter part were uniquely conditioned by the first part.

"The laws of development which make a musical composition a unity instead of a haphazard succession of notes are, of course, psychological. They cannot be anything else; but we know, at present, nothing about these laws. It is not these laws to which we refer when we speak of the psychological development. In a composition which obeys a psychological development of the kind that makes it program music a further principle of selection has been brought into play besides that exercised by the purely musical instinct. As a rough analogy we may liken the process to that of a poet who selects among the words having the necessary rhythm and rhyme those that have the appropriate meaning. The program composer has to choose among the developments that are musically admissible those that shall also carry on and elucidate the psychological meaning of the composition. The composition must be not only beautiful but meaningful. An examination of the phrases tried and rejected in Beethoven's late note-books shows how extremely arduous such a two-fold search may be.

"The value of such music is therefore two-fold. It exists not only to create an aesthetic emotion but also to communicate a spiritual experience. Its value is largely dependent on the value of the spiritual experience that inspires it. For music of this kind to be great its composer must be, in the fullest sense of the term, a great man."

TWO WEEKS' NOTICE ESSENTIAL

READERS who wish MUSICAL AMERICA to follow them regularly through the vacation season should notify the Subscription Department of change of address as soon as possible. Two weeks' notice is necessary to effect this change. Please be sure to give the former address as well as the new vacation address.

Personalities



Photo by Davis

Youngest Writer Interviews Youngest Diva

When Marion Talley, nineteen-year-old soprano of the Metropolitan Opera, recently went to Roanoke, Va., to give a recital before a sold-out house, she was asked to give an interview. To be sure, this was no novelty in the life of the fêted young artist! But much interest attached to the fact that she sat for the pencilled notes of a newspaper reporter of her own age—Irene Breslin of the Roanoke World News. Miss Talley is shown at the right in the photograph, taken in her hotel.

Varady—Roszi Varady, 'cellist, has returned to the Continent for the spring season and has been engaged for the Salzburg Festival. She will play as soloist with the Vienna Philharmonic Orchestra and will give a special recital with organ in the Cathedral. During her stay abroad the Bishop of Salzburg and the Chancellor of Austria will give receptions in her honor.

Easton—Florence Easton, soprano, at the close of the Metropolitan Opera season, left for England to spend some weeks with her son, who is in the cast of a Shakespearean repertoire company in London, at the "Old Vic." From London she will go to the North of England to visit relatives, and will be accompanied by her son. Later Mme. Easton will go to Italy, before returning to this country in the fall.

Diaz-Naegele—Rafaelo Diaz, tenor, and Charles Naegele, pianist, were called upon to perform an unusual task in connection with their joint recital at Jefferson City, Mo., recently. The city was selecting its entrant for a national beauty contest to be held shortly in Galveston, Tex. Messrs. Diaz and Naegele, being impartial and distinguished visitors, were asked to act as judges of the contest, which was held in the new hall, just before the recital.

Fitziu—The ways of the vaudeville stage are strange to Anna Fitziu, grand opera soprano, who recently sang at a theater in a Middle Western city. When Miss Fitziu arrived, she found herself billed as "the foremost American prima donna." At each performance, in a curtain speech, Miss Fitziu disclaimed all responsibility for the billing. "I am only one of America's prima donnas," she said. Miss Fitziu scored a success each time she appeared.

Given—Thelma Given, American violinist, who during recent months has been giving a successful series of recitals abroad, has returned to New York. Her European concerts included appearances in Munich, Dresden, Leipzig, Berlin and Hamburg. Shortly before leaving Germany Miss Given was informed by the makers of the Reiner violins that one of their new models had been "dedicated" to her; and her name and picture are used in connection with the merchandising of this violin.

Goossens—Eugene Goossens, who will return to America this summer to conduct concerts in the Hollywood Bowl, has recently completed two new works. He has collaborated with Ashley Duke, critic and playwright, in a ballet shortly to be produced in London by Nigel Playfair. He has finished his opera, "Judith," a musical setting of Arnold Bennett's play of that name, adapted for the operatic stage by the author. It is of convenient dimensions, being in one act and lasting only about seventy minutes.

Dale—Considerable resourcefulness was shown by Esther Dale, soprano, who was in London during the late strike, riding on trucks when taxis were unobtainable and enduring the other hardships of the crisis like a native Britisher. This American singer will return to this country early in the summer to fulfill numerous concert engagements. Her winter plans include a western tour, with appearances already booked in Grinnell, Iowa, Nov. 20, and in Omaha, Neb., during the first week of December.

Craig—A concert artist who will make appearances in the coming season under the management of Haensel & Jones is Mary Craig, soprano, born in Macon, Ga. She counts among her forebears Alexander Hamilton and the Morrises, prominent in Revolutionary days. Her family has been intimately associated with the history and development of Macon almost ever since the time the city was known as Fort Hawkins. After singing several seasons in the South, Miss Craig came to New York, identifying herself with the musical life of this city.

Point and Counterpoint

By Cantus Firmus, Jr.

Manrico and His "Mammy"

(as Verdi Didn't Write It)



WE are afraid that "Il Trovatore" is a little out of vogue. We weep as this admission causes our bosoms to distend, for there is many a cheery tune in the old work yet. A little syncopation is probably what the gory thriller needs. In lieu of interpolated one-steps and the like, we append the following synopsis of the opera which Ernest Rogers supplied not long ago for Atlanta music-lovers.

From the Atlanta Journal, we clip this epic of a Family Triangle—or is it Sextet?

"Sweet Leonora's little heart was beating pit-a-pat as she kept saying to herself, 'Amo, amas, amat.' An unknown knight had caught her eye and soon the boy obeyed that impulse to declare himself and stage a serenade.

"When he had tuned his zither up and lifted up his voice his gal was on his wave length and it made her soul rejoice. As she was coming out to say 'Your music is the berries,' the Count di Luna drove right up to squelch the amorettes.

"He cried, 'Ha, ha, Manrico, so 'tis you who woo the lady?' (Di Luna was a scurvy cuss. They said his deeds were shady.)

"Manrico, at this call to arms, quit singing in a hurry and drew his sword and rushed the Count. Then all was in a flurry. While these bold men were trying to dislodge each other's liver, poor Leonora faded out, her troubled heart a quiver.

Back to Nature

"THE next scene's in a Gypsy camp and there is Azucena, a rather cranky dame, who had a bad demeanor. She posed as young Manrico's ma and made the boy believe that she was looking out for him. (Oh, how she could deceive.)

"When Manny came home from the fight, he ragged the Count and cursed him while Azucena bound his wounds and sat up nights and nursed him. While he was sick the witch turned loose her tongue on recent hist'ry. She stole the brother of the Count, she said. And thereby hung a myst'ry. She said her mother was condemned to burn upon a pyre and she was told to toss Di Luna's brother on the fire. But she got mixed up on the dope and then got seeing red and by mistake she threw her boy upon the flames instead.

A Convent-ional Turn

"NOW, in the meantime, Manny's girl was sorely steeped in sorrow. She thought he'd croaked, and planned

that on the morrow the convent walls would close on her—she wished it could be sooner. Now all those plans did not fit in with those made by Di Luna.

"He planned to kidnap her and when he had her in his power he'd make her rue her love for M. (This plot is getting sour.) But as the Count made way to carry out his horrid plan of action up came Manrico in a huff and backed up by his faction.

"Manrico rescues Leonora, but there's other trouble. The Count takes Manny's so-called ma, her chains are put on double. When Manny hears the direful news he goes to jail to bail her, but right away the Count steps in and gives him to the jailer.

"Whereat, when Leonora learns, she makes her horses speed 'em and promises to wed the Count to win Manrico's freedom.

Her Strength Fails

"SHE rushes in to tell him how much she has relieved him, but Manny says she is the bunk and says she has deceived him. That was too much for this poor gal so she turns up a beaker that's labeled poison and she starts in growing weak and weaker.

"The Count hears this with fiery rage and shouts, 'You are a sneak. Oh—I fain would play my trump right now. Here men! Please kill Manrico.'

"They take the poor lad off to fill Di Luna's awful sentence. The Azucena woman cried, 'Ha, ha, you'll seek repentance. You bloody Count, you had a hunch I was this baby's mother. Well, go and take another guess—you've killed your lawful brother.'

"Just what transpired when she said this has always been uncertain, for by this time it's getting late and some one dropped the curtain."

LET the welkin ring and all folk sing
The concert season's waning—
Surcease for the conductor's wing
And aural nerves a-straining!
When autumn's frosts begin to nip,
The liners will be laden
With mezzos, harpers on each ship—
Is sorrow your life shadin'?

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Massenet's Elégie

Question Box Editor:

What is the original form of the "Elégie" by Massenet? Is it a song or a violin piece in the opera in which it occurs?

J. J.
Muscatine, Iowa, May 24, 1926.
First and foremost, the so-called "Elégie" is not from an opera at all, but from the incidental music which Massenet wrote to Leconte de Lisle's drama, "Les Erynnées." In the original, it is a cello solo, played while the High Priestess pours a libation upon the altar.

Libretto Versus Music

Question Box Editor:

Would you say that most operatic failures are due to poor music or poor librettos?

T. H. J.
Brooklyn, June 1, 1926.
To poor music undoubtedly. Good music can redeem an exceedingly bad libretto as in the case, for instance, of

"Il Trovatore," but even the best libretto is powerless if the music is uninteresting.

Sibelius' "Finlandia"

Question Box Editor:

Is there any story connected with Sibelius' "Finlandia?"

"CORALIE."

Reno, Nev., June 1, 1926.

No story, particularly, but the composer has stated that it records the impressions of an exile's return home after a long absence.

Galeffi at Metropolitan

Question Box Editor:

Was Carlo Galeffi ever a member of the Metropolitan Opera Company? If not, when did he sing in New York?

JUNE EMBER.

Mobile, Ala., June 2, 1926.
Yes, during the season of 1910-1911, though he made but two appearances,

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one as "Gerard" in "La Traviata" with Nellie Melba and John McCormack, on Nov. 29, 1910, and one as "Amonasro" on March 20, 1911, with Johanna Gadski and Leo Slezak. Mr. Galeffi appeared in New York in January, 1920, with the Chicago Opera Company, singing in "Il Trovatore," "Gianni Schicchi" and "The Masque Ball."

Bernberg's "Joan of Arc"

Question Box Editor:

To settle a point in question, will you tell me, is Bernberg's aria "Du Christ avec Ardeur" from an opera entitled "La Mort de Jeanne d'Arc" or is it just a song with that title?

"VEGEL."

Buffalo, N. Y., June 1, 1926.

The aria is from a short cantata for soprano, chorus and orchestra.

Schubert's "Rosamunde"

Question Box Editor:

Who were the musicians who rediscovered the score of Schubert's "Rosamunde," and where was the score found?

V. V. V.

Trenton, N. J., June 4, 1926.

Sir George Grove and Sir Arthur Sullivan discovered the parts of "Ros-

munde" in a cupboard in a house in Vienna in 1868. It is interesting to know that they are said to have celebrated the discovery by playing leap-frog around the room!

???

Colors and Keys

Question Box Editor:

Is there any possible way in which an absolute standard of colors corresponding with notes of the scale could be established?

FRANCES DELONG.

New York City, June 5, 1926.

Hardly, because scarcely any two individuals have the same mental color reaction for any given note. In making the transition from one sense perception to another, the reaction becomes entirely individual, and it would be as difficult to standardize one in terms of the other, in the case of tones and colors, as with taste and color or with smell and color. Concretely, it is no more possible to say arbitrarily that the key of C is red, as Scriabin did in his "Prometheus" which was intended to be played with a color organ and orchestra at the same time, than to say that oysters taste mauve or that limburger cheese smells burnt-umber. It would seem that the whole thing stops short at suggestion, you may take or leave the suggestion as you choose. Some authorities, however, disagree with this view.

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Boston Activities

June 5.

Junior and senior pianists from the studio of Frederic Tillotson gave a praiseworthy recital in Whitney Studio Hall June 2. Particularly noteworthy was the performance of Doris Estey, who gave a fine rendition of the Caprice from "Alceste" by Gluck-Saint-Saëns. Bernard Peyer, twelve years of age, played a Chopin Valse with brilliancy. Other pupils to give good accounts of their year's work were Alice Pearlman, Lola Lippi, Helen Amendola, Walter Colantuano and Manuel DeHaan.

Henry Gideon, conductor and teacher of voice, will sail on the Winifredian from this port June 12 for a season of travel and study on the Continent. He will be accompanied by four of his pupils, who will study in London, Paris and Berlin. They will return late in August.

The operatic recital by pupils of Mary Tracy recently given in Jordan Hall was an unqualified success. The young artists, several of whom appeared in costume, were acclaimed by a large audience. The numbers and artists were: Aria from Scene II "Halka," Moniuszko, sung in Polish by Valerie Nurczynski; excerpts from "Faust," by request, Marguerite, Beatrice Duffy; Seibel, Lillian Hennessy; aria from "Carmen," Anna Quinn; Fountain Scene from "Lucia di Lammermoor," Lucia, Marguerite La Liberte; Alicia, Hortense Cormier; selections from "Il Trovatore," Lenora, Mary Lehan; Inez, Hortense Cormier; Azucena, Helen Brown; Manrico, Savino Pizzi. A Jenny Lind program in costume was given by request. In this Marguerite La Liberte won merited honors. Other pupils to be heard were Francis Mack, Mildred Kilday, Mary Wilson, John Sullivan, Anna Madden. The pupils were assisted by the following: Alice Gorman, violinist; Alice McLaughlin, flutist, and Margaret Gorham-Glaser, pianist.

A piano recital by pupils studying with members of the Porter Musical Association was given in Jordan Hall May 22. The program was presented by twenty-six pupils, taught by nine teachers. The students showed excellent technical development and played with musical feeling. Those to perform were: Charlotte Ross, Dora Kohn, Jean Davis, Mary Sullivan, Betty Nickerson, Mar-

jorie Connell, Rita Butler, Betty Abbott, Richard Berry, Jean Gilbert, Robert Lingley, Sylvia Ross, Dorothy Besnet, Mary Kenney, Jennie Kohn, Dorothy Griffin, Jack Gilbert, Elly Kassman, Elizabeth Draper, Genevieve Muiher, Irene Miller, Edith Maskell, Ada Griffin, Ethel Krute, Monica Marshall and Esther Lapidus.

A large group of music lovers, including students and graduates of the New England Conservatory, greeted Dorothea Flexer on her arrival here recently, preparatory to her concert engagement in the Boston Opera House for the benefit of the Physicians' Home. The reception was an elaborate one. Miss Flexer was an honor pupil at the Conservatory.

William Gustafson, a Boston singer, and baritone of the Metropolitan Opera, sailed May 21 from this port for Sweden with the Swedish Choral Society. He will also visit relatives in Scandinavia before returning.

Wichita Teachers and Pupils Give Recitals

WICHITA, KAN., June 5.—A recital by members of the Three Arts Conservatory faculty was given on a recent Sunday afternoon in the Roosevelt Intermediate High School. Those appearing were Pauline Colaw Smith, Lillian Bouman, Opal Cotton, Irving Singer, Otto Fischer, Ruby Wolf and Ivan Street. The following advanced pupils of the Three Arts Conservatory appeared in recital in the Butts Building: Maxine Allen, Marguerite Priddy, Minnie Woodward, Hildegard Kasenberg, Leah Allender, Marjorie Kernohan, Rowena Benson, Mildred Dunsforth, Mary Bowling, Edna Nickel. Mary McCallen presented a class of piano students in the West Side Baptist Church recently, assisted by Marcelle Harrel, reader. Helen S. Wright presented a group of voice students in her studio.

Peabody Honors Student Harpist with Selection as Permanent Instructor



Mary Muller Fink

BALTIMORE, June 5.—Mary Muller Fink, who has the distinction of being the only student to obtain a teacher's certificate in harp at the school, has been appointed to the staff of Peabody Conservatory. This appointment makes an additional teacher in the department, as Bertha T. Robinson will continue her duties as instructor in this branch of music. Miss Fink was formerly a pupil of Schnicker and Holy, both of whom were harp soloists of the Boston Symphonies. For the past four years Miss

Fink has studied under Carlos Salzedo. Both new members of the staff will begin their duties at the opening of the fall term.

In recognition of the high honors he has attained in winning the diploma, George Bolek has been appointed to the staff of instructors at the Peabody Conservatory by Harold Randolph, director, as coach and accompanist. Mr. Bolek has been studying at the Conservatory under Alexander Sklarevski for the past four years.

Kansas City Woman's Council Presents Three Artists

KANSAS CITY, Mo., June 5.—The Woman's Council, for the benefit of the Country Club Christian Church, its religious affiliation, presented Elva Faeth Rider, pianist; Mrs. Raymond Havens, contralto and Mrs. George Cowden, soprano, May 28. Mrs. Rider, heard through the medium of the Duo-Art, in solos and accompaniments, appeared to play "The Crap Shooters," by Eastwood Lane, alternating with the record. The composition was repeated, the audience approving with marked applause. Mrs. Havens combines art and a voice of beautiful quality with excellent results. Mrs. Cowden used Donizetti, Calbreath and Winter-Watts songs and her clear soprano voice has seldom been heard to better advantage. A group of charming Tuscan folk-songs for two voices, sung by Mrs. Havens and Mrs. Cowden, closed the program. Mrs. George Nicholson loaned her home for the event. She was assisted by Mrs. Charles Bush.

Max Jacobs Will Conduct Violin Classes

Max Jacobs, violinist and conductor, will conduct summer master classes in violin playing in Hampton, N. J., from June 15 to Oct. 1. He will also teach twice a week in his New York studio during the summer.

Pupils' Concerts are Given in Oklahoma City

OKLAHOMA CITY, June 5.—The closing of the season has been marked by a large number of recitals. Among the most interesting was the concert given by three advanced students by Viola Palmer in the High School Auditorium. Mrs. Edwin Vaile MacIntyre, Mabel Carrico Holtzschue and E. Todd Nelson were assisting musicians. The program numbers presented by Fay Matthews, Myrtle List, Mary Stewart, Vera Bump Binkley, Virginia Sparks, Virginia Macintosh, Vivian Tallent, Galen Holcomb. Helen White presented pupils in a piano recital in Frederickson Kroh Hall. Those participating included Albert Keys, Jr., Reba June Mersfelder, Jean Collins, Helen Boggs, Nellie Dark, Charles Phelps, Graham Harper, Dorothy McDade, Sarah Margaret Keys, Alice Ann Hunsicked Yvonne Welch, Frances Phelps, Margaret Thompson, Virginia Kincheloe, Nola Nimmo, Sarah Price, Edith Bulkley, Virginia Walker and Zula May Mitchell. C. M. C.

Organists Play in Evanston

EVANSTON, June 5.—The annual "public service" festival given in St. Luke's Church was held Tuesday evening, under the auspices of the Illinois Chapter of the American Guild of Organists. Robert R. Birch, from the Church of the Redeemer, Chicago; Allen W. Bogen, from Tenth Church of Christ, Scientist, and Edwin Stanley Seder of the Oak Park First Congregational Church, were assisted by St. Luke's vested choir of forty voices.



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EXCERPTS FROM THE PRESS

WITTGENSTEIN AND COOPER BRIMMED WITH NOTABLE OFFERING
By GRENA HENNETT

"A program of poetry and music was presented at the Macdowell Club last night by representative members of those two arts."

"Poetry was championed by Violet Kemble-Cooper, one of the loveliest and most talented women of the stage. Music was the share of Victor Wittgenstein, whose keyboard skill has delighted concert patrons of this city and of various European capitals."

"The artistic partnership of two such gifted and cultured minds could not result in other than a delightful entertainment."

"Miss Cooper began the program, and in a voice as luscious and mobile as a 'cello recited Tennyson's Break, Break, Break, which Mr. Wittgenstein supplemented with Macdowell's tone poem To the Sea, Brahms's Phyllis and Corydon had for a melodious concomitant: Scar-

latti's Pastoral. Moore's Mid Hour of Night was followed by Chopin's D flat nocturne."

"Volumes were evidently searched conscientiously for gems by Moore, Shelley, Browning, Stevenson, and Poe, whose verbal beauties found a reflected charm in compositions by Chopin, Scriabine, Rossi, Whitthorne, Goossens and Schubert."

"Society and the music world were represented in the audience that completely filled the hall. Miss Cooper has seldom revealed her versatile accomplishments with such conviction, nor has Mr. Wittgenstein ever played with so brilliant a style and fertile imagination."

—New York American.

COMBINE POEMS AND MUSIC
"Miss Cooper's recitations were notably expressive; Mr. Wittgenstein played skilfully and in the end, triumphantly, he showed expressive as well as technical ability."—New York Herald Tribune.

TESTIMONIALS FROM CELEBRITIES IN THE AUDIENCE:

JOSEF STRANSKY: "I enjoyed last evening very much, and I think that both Miss Kemble-Cooper and Mr. Wittgenstein did splendid work."

RITA WEIMAN: "You and Violet Kemble-Cooper gave me a superb evening."

OLIVE WYNDHAM: "The evening was an inspiration."

HELEN HAYES: "It was one of my happiest evenings in the theater."

JANET BEECHER: "The evening of Poetry and Music was a thrilling adventure."

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Piano Recordings of Wagner's "Ring" Novel Achievement of Ralph Leopold

(Portrait on front page)

WAGNER'S "Ring" and the other music-dramas of the Bayreuth colossus are at last available to owners of the reproducing piano, through the unique efforts of Ralph Leopold, American pianist. Mr. Leopold this spring gave the first of a projected series of lecture-recitals in Aeolian Hall, New York. The work chosen for this occasion was "Das Rheingold," and the pianist's Duo-Art recording of excerpts from this work were heard, as well as his own performance of his transcriptions of some scenes. The whole was introduced and accompanied by Mr. Leopold's expositions of the themes and story of the opera.

"I am convinced that it is possible to make Wagner sound interesting in piano transcriptions," says Mr. Leopold. "The defect usually noted—that of a failure to bring out all the inner voices of these complex scores—may be obviated. I have made my transcriptions in many cases from the orchestral score, which, of course, gives a record much amplified over that taken from the piano and vocal score. By means of the middle, or sustaining, pedal, it is possible to bring out many interesting effects.

"Especially to be noted in my recordings is the fact that they are in no sense free transcriptions. Virtually every

bar is in the Wagner score. I make cuts usually where there is no need to insert connecting matter. Only a modulation of the final chord is sometimes necessary. Then it is important to note that the excerpts are given in the order in which they occur in the opera. The names of motives are printed on the roll every time they occur. Each recording is eight minutes in length."

A Wagnerian Library

Mr. Leopold has made ten arrangements of the "Ring" music, and has in view a series of transcriptions from "Tristan and Isolde." The "Ring" recordings are as follows:

"Das Rheingold," first record: Excerpts from Scenes I and II; the Rhine-wizards, Interlude, Valhalla Scene, and Descent into Nibelheim; second record: the Storm, and Entrance of the Gods into Valhalla.

"Die Walküre," first record: excerpts from Act I; The Tempest, Opening Scene, Love Scene, Drawing of the Sword from the Tree, and Finale; second record, excerpts from Acts II and III: Siegmund's Death Prophecy; Ride of the Valkyries; Brünnhilde's Narrative and Appeal, and Magic Fire Scene.

"Siegfried," first record: Excerpts from Act I, Siegfried and Mime, the Wanderer, Forging of the Sword and Finale; second record, Act II, Sounds of the Forest; third record, excerpts from Act III, Introduction, Siegfried's Passing Through the Fire, Brünnhilde's Awakening, and Finale.

"Götterdämmerung," first record, Prologue, Sunrise, Siegfried's Parting from

Brünnhilde; second record, excerpts from Acts I, II and III, Scene of the Gibichungs, Hagen's Meditation, Chorus of the Vassals, and Song of the Rhine-maidens; third record, Act III, Closing Scene, Brünnhilde's Immolation and Finale.

Mr. Leopold has also made two recordings in which the motives of the "Ring" are given and labelled on the roll in the order in which they appear in the operas. In his recitals, under the management of Harry and Arthur Culbertson, of New York and Chicago, the pianist gives expositions of the themes singly and as they are combined. He plays also whole scenes from the works, so that the programs are of interest as concert events, in addition to their cultural phase. In the coming year Mr. Leopold will also give his accustomed recital programs of works of various schools, including an Aeolian Hall recital on Nov. 22.

Rubinstein Gives Cleveland Program

CLEVELAND, June 5.—The last faculty recital of the school year at the Cleveland Institute of Music presented Beryl Rubinstein, head of the piano department, as soloist. This was Mr. Rubinstein's first appearance in concert at the school this season. His program included Mozart's Fantasia in C Minor, the Chopin Fantasia in F Minor and the Fantasia in C by Schumann. To this unique and interesting group Mr. Rubinstein brought those qualities which have made his playing a delight. Lovers of all that is fine in piano playing take for granted the impeccable technique of Mr. Rubinstein. His clarity of phrasing, beauty of rhythm, variety and beauty of tone and fine dynamics also show in all his readings. With this program, the faculty recitals of the year were brought to a close and the commencement week exercises were begun.

PUPILS' RECITALS KEEP HALLS IN WICHITA BUSY

Young Violinist Pleases—Song by Local Composer Is Heard on Program Before R. E. D. Club

WICHITA, KAN., June 5.—Florian Lindberg, son of Theodore Lindberg, president of the Wichita College of Music and Dramatic Art, appeared in a violin recital on May 24 in the College Auditorium before a large audience. He played music by Veracini, Bach, Mozart-Kreisler, Sarasate and Beethoven-Auer. Mrs. Theodore Lindberg, soprano, assisted. Dorothy Finley was the accompanist.

On May 25 the following pupils of the music department of Friends University appeared in Alumni Hall in a graduating recital: Dorothy Heston, Helen Satterthwaite, Aline Walker, Marie Davis. The program included works by Beethoven, Chopin and MacDowell.

The Cavanaugh School of Music gave its annual violin recital in Roosevelt Intermediate School on May 26. Twenty-two pupils appeared.

Junior students of Minnie Ferguson Owens appeared in a recital in the Twentieth Century Clubhouse May 23. Those performing were Claraine Armstrong, Eloise Stayton, Louise Archer, Helen Zook, De Mar Sample, Marian Ward, Elizabeth Ann Archer, Dorothy Walker, Jessie Burris, Ernest Gilyead.

Mrs. Theodore Lindberg and Dorothy Finley gave a voice and piano recital before the R. E. D. Club in the Y. W. C. A. club rooms on May 28. The vocal numbers included "The River," by T. L. Krebs, MUSICAL AMERICA's correspondent.

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San Diego Honors Dr. Humphrey Stewart

SAN DIEGO, CAL., June 5.—Local musicians and organizations united to pay honor to Dr. Humphrey J. Stewart, organist, on the occasion of his seventy-second birthday. The program, devoted to Dr. Stewart's compositions, was presented in Balboa Park, where he has been giving daily recitals. It was opened by Royal Brown, organist, representing the local chapter of the American Guild of Organists. The Cadman Club, under Wallace Moody, sang "The Song of the Camp" and "Waken Lords and Ladies Gay." Leona Wollmer, representing the Professional Guild, sang "Wild White Violets" from the Yosemite legend. The San Diego Oratorio Society, under Nino Marcelli, sang three numbers from "The Hounds of Spring." Mrs. L. L. Rowan, for the Teachers' Association, sang "Sweethearts," and Dr. Stewart played the last movement of "The Chambered Nautilus." There were many laudatory addresses and floral tributes, a gold clock from the Chamber of Commerce, a leather bound scroll from the Rotary Club and an oil portrait of Dr. Stewart from the local organists. W. F. R.

Officers Elected by Musicians' Guild of St. Louis

ST. LOUIS, June 5.—The annual business meeting of the Musicians' Guild was held recently. Ernst C. Krohn was elected president, succeeding Leo C. Miller, who resigned at the conclusion of his fourth term. M. Ethel Hudson was elected vice-president to succeed Edna B. Lieber, who refused another term. Lucille Cook was elected corresponding secretary, her predecessor, Jeannetta Gohl, also refusing re-election. Mrs. A. E. Meisenbach, recording secretary, and George Enzinger, treasurer, were re-elected. The executive committee consists of Ottmar Moll, chairman; Miss Hudson, Miss Lieber, Mr. Miller and Mr. Enzinger.

Montani's "Missa Festiva" to be Heard at Sesqui-Centennial

PHILADELPHIA, June 5.—A new choral work by an American composer is to have its first rendition in connection with the first choral event of the Sesqui-Centennial International Exposition, in the auditorium on June 9. Accompanied by the Philadelphia Orchestra of nearly 100 members, and the new organ, a choral body of 250, comprising the Palestrina Choir of Philadelphia and the St. Peter's Choral Society, will give the first performance of the "Missa Festiva," under the direction of the composer, Nicola A. Montani.

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SURVEY OF EUROPEAN ACTIVITIES

Stravinsky Conducts His Opera, "The Nightingale", as Brilliant Scala Season Draws to Conclusion



TWO STRAVINSKY WORKS MOUNTED AT SCALA

Left, Scene from the Second Act of "The Nightingale," as Conceived by Rovescalli; Right, Setting for the First Tableau of "Petruschka," as Designed by Benois

MILAN, May 20.—The opera season at La Scala closed with a brilliant performance of "Falstaff" on May 19, after a winter which was one of the most stirring in years. Notable were the world-première of "Turandot," the two complete productions of Wagner's "Ring," never before given in its entirety in Italy, and the first performance in La Scala, since the unsuccessful première there, of "Madama Butterfly." There were 143 performances of thirty works, 125 evening events and eighteen matinées. "Madama Butterfly" took the lead with twelve performances, then followed "La Bohème" and "Hänsel and Gretel" with nine each. "Aida," "Turandot," "Faust" and "La Khovantschina" had eight performances. "Il Trovatore" and "Die Walküre" had seven each, and "Un Ballo in Maschera" and "Carmen" had six apiece. "Nerone," and the ballet "Carillon Magico" by Pick-Mangiagalli (performed with "Hänsel and Gretel") five performances.

The following had four performances each: "Iris," "Falstaff," "La Cena delle Beffe," "Orfeo," "Le Martyre de San Sebastien," "L'Amore dei Tre Re," "Siegfried" and "Götterdämmerung."

The following were heard twice: "La Traviata," "Die Meistersinger," "I Quattri Rusteghi," "La Bella e il Mostro," and Stravinsky's ballet "Petruschka" (this was also presented with "Hänsel and Gretel.") "Das Rheingold," "Cavalleri di Ekebu," "Pelléas et Mélisande" and Stravinsky's "L'Usignolo."

Twenty-nine performances of Puccini's works (three operas), took the lead over Verdi with twenty-eight performances of five operas. Wagner came third, with twenty performances of five operas.

The highest box office receipts of the season were reached with the première of "Turandot" at 350,000 lire. Toscanini directed fifty-two evening performances, Panizza led fifty-seven, and Gabriele Santini twenty-four.

"Nightingale" Has Hearing

Owing to the indisposition of Toscanini, Stravinsky prepared and directed his two works "Petruschka," and "L'Usignolo."

"Usignolo." "Petruschka," which was bracketed with "Hänsel and Gretel," got but a fair reception. And even though "L'Usignolo" was presented in magnificent style by Forzano and Caramba, its reception cannot be said to have been more than tepid. From a large section of the Scala there was quite a hostile movement during the two occasions it was performed here.

Composer Conducts

Stravinsky was evidently somewhat nervous, and the writer imagines drew more noisy effects from his orchestra than Toscanini would have done. Nevertheless this wonderful paradox of sound, and caricature of melody and harmony, which makes fun of one and all, from the sentimental ballad to the barrel organ which is out of tune, is distinctly interesting and enjoyable.

The ballet was staged by Romanoff, who remained faithful to the Diaghileff traditions, and the scenery by Benois, which was ultra futuristic, is after all a question of individual taste. Fornaroli and Celli as the *Ballerina* and the *Moor*, were quite equal to the cast of the Diaghileff troupe.

"L'Usignolo," which was presented together with "Hänsel and Gretel," and which is already familiar to New York audiences, does not need my criticism here. Suffice it to say that this opera can only appeal to those who are seeking in this kind of art the aesthetic justification of every extravagance. There was quite a hostile element in the theater, which may have been responsible for the composer's voice being heard from the wings, in opposition to the applause for him to take a curtain alone. Laura Pasini as the *Nightingale* was admirable in the exacting tessitura and intonation, and well deserved the applause given her. Mme. Ferrari as the *Piccola Cuccia*, and Palai as the *Fisherman*, and Snadowsky and Walter were all very efficient in their various rôles.

It is a matter for sincere regret that Toscanini was unable to stay at his post until the close of the season, which has necessitated his temporary absence from the Scala. It can be readily understood that he has in recent times been overtaxing his forces severely since his strenuous tour in America. And then again on his return, in a comparatively short time, he whipped several new operas into form, not to mention the severe strain the production of Puccini's posthumous opera "Turandot" must have caused him.

Toscanini Reported "Resting"

However, rumor has been rife that many sensational events were going to take place, that he had severed his connections with the Scala for good and all, and that great revelations were forthcoming. The center of the "Galleria," where the operatic fraternity and the inevitable "Gigione" are wont to congregate, was very busy for some time with these rumors. The writer has been given

to understand from an authoritative source, that the maestro is completely run down, and is suffering from nervous exhaustion, and for the present is staying quietly in his own home to recuperate. I feel sure that your readers and admirers of this brilliantly gifted musician will hope for his speedy recovery.

The spring symphonic season of concerts at the Scala, inaugurated last year, will be resumed on May 25, under the baton of Panizza. The first program includes Strauss' "Domestic" Symphony, Pizzetti's Three Preludes from "Oedipus Rex," da Falla's "El Amor Brujo" Suite and Mendelssohn's "Italian" Symphony. Among the other conductors announced for this series are Bruno Walter, Hermann Scherchen and Bernardino Molinari. Stravinsky will play his Piano Concerto in a list exclusively of his works, under Scherchen.

There is a report that Richard Strauss will come to Milan to conduct the local première of his ballet, "The Legend of Joseph," which was recently announced for a performance at the Lirico, but was subsequently postponed.

Mrs. Coolidge Gives Concert

A concert of modern works sponsored by Mrs. F. S. Coolidge, the American music patron, in the Milan Conservatory was a recent event of much interest. On this program were presented the "Canticum Fratris Solis" by Loeffler, which was given at the Chamber Music Festival in the Library of Congress in Washington last autumn. Laura Pasini, of La Scala, sang the text, and the small ensemble was led by Hans Kindler. Eugene Goossens' Sextet for Strings and Pizzetti's "Tre Canzoni" for soprano and string quartet were also given. Mrs. Coolidge recently has sponsored similar concerts in Rome, Venice and other cities, and has left for another event of this series in Brussels.

CECIL RYAN.

Février Completes New Opera

PARIS, May 25.—The completion of a new opera, "Oletta," by Henri Février, composer of "Monna Vanna," has aroused much interest. The new work will probably have its première next season at Nice. The drama is in four scenes and takes place in Corsica during the revolt of the inhabitants in 1759. The action, concerned with a feud between women, is said to be very dramatic.

Premières Announced for Vienna

VIENNA, May 10.—In addition to the première in Austria of Puccini's "Turandot," announced for September, the Vienna State Opera expects to give next season the first performance of Erich Korngold's new romantic opera, "Heliane." After "Turandot" in the autumn, this theater will give a revival of Verdi's "La Forza del Destino" in the new German version by Franz Werfels.

British King and Queen Attend Opera

LONDON, May 30.—The first Italian performance in the Covent Garden season, on the evening of May 24, was honored by the attendance of the King and the Queen. The opera was "La Bohème," and the evening marked the London début of Vincenzo Bellizzi, Italian conductor, who has been engaged for the New York Metropolitan next season. The singers participating in the performance included Margherita Sheridan, Irish soprano; Angelo Minghetti, tenor, formerly of the Chicago Opera, who made his début in London; Rosina Torri, from La Scala, as *Musetta*; Giuseppe Noto as *Marcello*, and Edouard Cotreuil as *Colline*.

Berlin Architects Oppose Plan to Remodel the Opera

BERLIN, May 25.—A sensational feature of recent weeks was the pronouncement of a number of leading architects of the Prussian Academy that plans for the remodeling of the State Opera House are "impracticable." They say that the mere structural alterations proposed are impossible, and that the result would doubtless be injurious to the square and the surrounding buildings. What the result will be, remains to be seen.

Meanwhile, the Municipal Opera has given a "Ring" cycle, which was generally not much more excellent than the mediocre Wagner performances which have lowered the State Opera's prestige this spring. The rôles in "Die Walküre" were assigned with especial success, and Hélène Wildbrunn as *Brünnhilde*, Wilhelm Rode as the *Wanderer* and Alexander Kipnis, of the Chicago Opera, as *Gunther*, made particularly strong impressions in other parts of the cycle. The lack seems to have been in the conductorship, which was intrusted to Wilhelm Reuss and a guest from Hamburg, Egon Pollak. The leaders exerted every nerve to make the cycle a success, and it had many fine moments, but Bruno Walter's absence was keenly felt.

The Municipal Opera recently presented two guests in a performance of "Tosca." Joseph Schwarz, who has won success in America with the Chicago Opera, was the *Scarpia*, singing with amazing breath control and fluency. Gerda Henius, an American soprano, who has sung recently at the Scala in Milan, was a guest in the title rôle, succeeding well after the second act was reached, in her revelation of a full and clear voice, especially in the higher range.

Ruth Breton, American violinist, proved herself very gifted in a recent recital, in which Coenraad V. Bos was a very excellent accompanist. Miss Breton gave works of Vitali, Vivaldi, Lalo and others, which served to show her virtuosity, but which did not give so great an opportunity for soulful interpretation.

Joseph Szigeti, returned from his American tour, gave a superb violin recital, in which a Bach Sonata for violin alone showed his familiar classicism.

Budapest Fare Includes Opera and Jazz

BUDAPEST, May 28.—The musical season now drawing to a close has been marked by diverse features. Outstanding, perhaps, were the production of Debussy's "Pelléas et Mélisande" by the Royal Opera and the visit of the Prague Philharmonic in lists of Czech music. Several noted guest leaders of the Philharmonic Society of Budapest were also fêted. Ottorino Respighi led several of his own works, including "Pines of Rome." Fritz Busch, conductor of the Dresden Opera, gave outstanding concerts. The public was considerably amused by a more popularized form of music, contributed by a "jazz" band of negroes from the United States.

Mengelbergian Beethoven Cycle Ends Season

AMSTERDAM, May 30.—Willem Mengelberg closed the season of the Concertgebouw Orchestra here with a Beethoven Cycle, including a successful performance of the Ninth Symphony. The series included the Mass and a number of the composer's orchestral works. Mengelberg and the orchestra have gone on tour to Brussels and other cities, where the first concert by the visiting organization was attended by the Belgian royal family.

❖ NEWS FROM CONTINENTAL CENTERS



Paris Hails American Works under Koussevitzky

PARIS, May 26.—Jascha Heifetz and Fritz Kreisler have both packed the National Opéra lately. Kreisler commanded the highest prices paid in Paris, and the audience consisted mainly of Americans. In his second concert he played superbly concertos of Bach, Beethoven and Mozart.

Two symphony concerts were given by Het Residente Orkest of The Hague, under the direction of Dr. Peter van Anrooy. Ninon Vallin and Arthur Rubinstein were the soloists. The first program included Respighi's "Fountains of Rome." The sections were exceptionally well played, especially the last one, "Fontaine de la Villa Medicis," which expressed all the beauty of fountains playing in the glow of the setting sun.

A masterly reading of the Brahms Symphony No. 1 revealed the fine directing of Dr. van Anrooy and the sterling quality of the orchestra. "Impressions du Sud" by G. Bruckner Fock, who received the applause, is a miniature suite in five parts, very graceful and descriptive.

Jane Bathori gave a concert of first "expositions" of French songs, assisted by many of the composers. The names represented on the program might well form a small blue book. Mme. Bathori is called in Paris a living encyclopedia of the works of the modern composers. At this concert she sang new songs of Delage, Gaillard, Honegger, Ibert, Jacob, Koechlin, Lynen, Manuel, Migot, Milhaud, Cliquet-Playel, Roussel and Sauguet. Maurice Delage and Marius Gail-

lard accompanied at the piano, and Honegger and Albert Roussel turned the pages. In the hall, all the composers of Paris applauded.

The Paris section of "Pro Musica" presented for its ninth concert a first audition of three short sacred songs for two women's voices and piano by Renée Philippart. They revealed a fine blending of the voices in ultra-modern music for the church. "Malay Mosaic," an Oriental sketch for five instruments by Henry Eichheim, had its first audition in Paris. The themes are valuable and the scoring excellent, but it is developed at, perhaps, too great length. Another first hearing here was "Saturday's Child" by Emerson Whithorne. This is a suite of poems taken from "Color," of Countee Cullen, scored for soprano, tenor and chamber orchestra. The soloists were Ursula Gréville, of London, and Lawrence Strauss, of San Francisco. The tenor had most of the vocal part. Mr. Strauss has a voice of exquisite quality and his splendid diction enabled every word to be heard, a distinct achievement above the discordant accompaniment. Honegger's "Cantique de Paques" closed the program, which was directed by Walter Straram. The Chorale Nivard and the Straram Orchestra assisted.

Koussevitzky Concerts Begun

The first of four symphony concerts directed by Serge Koussevitzky, and given in the National Opéra, proved a rare treat. Darrieux and Laparra were the first and second concertmasters. The orchestra was formed of the best talent in the different orchestras of Paris. The program was modern, with the exception

of Vivaldi's E Minor Concerto. "Music for the Theater," by Aaron Copland, proved extremely popular with the audience.

"Till Eulenspiegel" was played with delicacy and finesse. Mr. Koussevitzky brought out with clarity the changing rhythms and dynamics of the important first theme. Albert Roussel was represented by his first suite from "Padmavati." This symphonic suite is formed of extracts from his ballet-opera, and consists of the Prelude to the First Act, "Danse Guerriere" and "Danse des Femmes esclaves." The climax of the program was the "Pines of Rome," by Respighi. Koussevitzky brought forth all the beauty of this work. The dignity of the last part, "Les Pins de la Voie Appienne," formed a fitting close to a brilliant performance.

Prokofiev Symphony Heard

The twelfth and last of the Concerts Straram, under the direction of Walter Straram, was the occasion of the presentation of the Second Symphony of Serge Prokofiev. This was the second time the symphony had been played, the first time being last year in Paris, conducted by Serge Koussevitzky, to whom it is dedicated. The Concerts Straram devoted seven rehearsals of three hours each to this difficult work, and the result was manifest in a fine interpretation. The Symphony is in two movements and uses the full orchestra, with the addition of a piano. The first movement, Allegro ben articolato, presents a rhythmic theme fortissimo in the flutes with an accompaniment of violins and clarinets. A second theme is given to violins and woodwinds. These motifs are developed vigorously, and the movement ends in an agitated passage in which a few measures are given to the percussion alone.

The second movement is a theme and eight variations. The theme is of great beauty and is first stated by the oboe. The variations become more and more brilliant until the last one, which is a repetition of the original theme, giving rise to six of the variations. At the conclusion, M. Straram received an ovation, which was shared by the composer, who was in the audience.

The balance of the program consisted of the E Flat Concerto of Liszt, magnificently played by Vladimir Horowitz, who, contrary to custom, was forced to play two encores, and Debussy's "La Mer."

GERTRUDE ROSS.

Turin Hears Malipiero's "Sette Canzoni"

TURIN, May 30.—The first performance in Italy in a stage representation of Malipiero's "Sette Canzoni" was recently given here, on a double bill with Ravel's "L'Heure Espagnole." The Malipiero work is made up of several intensely emotional tableaux from common life, and has been heard in concert form in New York. Needless to say, the poignant works aroused the audience to a demonstration. Ravel's work left it rather cold, on account of its stylistic idiom. This production was the latest in a notable series this winter, including Gluck's "Alceste" and the "Legend of Abraham and His Son Isaac" by Ildebrando Pizzetti, to a book by Belcari. The latter work aims to follow the old-time "mystery" form, and the composer's flair for antique modes served him well. The composer, who conducted, was stormily applauded.

Novel Mixed Bill Given in Berlin

BERLIN, May 15.—The Municipal Opera has given as its latest novelties a quadruple bill made up of Casella's "La Giara," a stage version of Richard Strauss' "Suite after Couperin," Tchaikovsky's "Nutcracker" Suite, and Lortzing's "The Opera Rehearsal." The last, a burlesque opera, which had been heard years ago, was still merry and effective. The ballets, staged by Lizzi Maudricks, were novel but of rather mediocre design in their choreography.



The Late Erik Satie as Drawn by Matisse

Satie's Works Given at Concert for His Tomb

PARIS, May 25.—Faithful to the memory of Erik Satie, some of his friends, headed by the Comte de Beaumont recently gave an afternoon concert in the Champs-Élysées Music Hall to raise a fund for his tomb. Satie now lies in Honfleur, the little town by the sea, near the place of his birth.

A feature of the concert was the presentation of several unpublished works by Satie. The principal work was the opera for marionettes, "Genevieve de Brabant," written to a poem by Lucien Daudet. Each tableau was preceded by a reading of the poem by a narrator, Edouard Ferras.

Accompanying the marionette scenes, the score by Satie was performed by a chorus, when the poem treated of the people; or by a soprano voice, when the poem dealt with the heroine; or by a man's voice to represent the traitor, Golo, in the story. A feature of the work was the fact that each entrance and exit of the narrator was preceded and followed by a march on a single theme.

Those who participated in the work were Jane Bathori and M. Bourdin, of the Opéra-Comique; and an orchestra, under Roger Desormières. Two other unpublished works of Satie given were "En Habit de cheval" and "Grimaces," for orchestra.

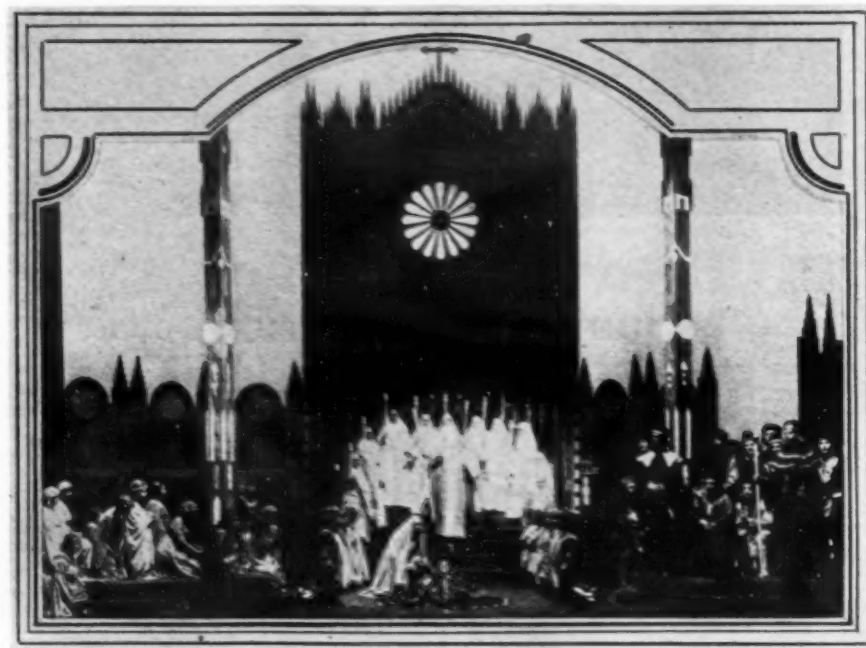
Greek Ballet by Wellesz Has Première

STUTTGART, May 12.—The opera season here brought a pair of novelties in Egon Wellesz' ballet, "Achilles at Scyros," and his opera, "Alkestis." The first had its world première and the second its first local performance. The composer has been very well represented by new works in German theaters this winter. His "Achilles," a brief dance-pantomime, quite fulfilled expectations. It seems to show a deepening of Wellesz' talent, which has been in the past concerned with a radical style. The new work has some excellent music in the Schönberg manner. The reception was cordial.

"Carnivals" Sees Light in Naples

NAPLES, May 20.—The San Carlo Theater recently gave the première of a new opera, "Carnasciale" (Carnivals), by Guido Laccetti. The work, by a young local composer, is another effort to recreate the atmosphere of the Renaissance, and the book by Forzano bears a certain resemblance to the "Compagnacci" of Riccitelli. A gay band of revellers make merry at the expense of a philosopher with a young wife of a roving disposition. The score introduces no novel accents, but the music shows a command of technical resources and orchestral color. The performance, led by Bellini, was successful.

"Song of the Night" Has Breslau Première



Final Scene from Hans Gal's Opera, "The Song of the Night," Which Was Given Its Première Recently at the Breslau City Theater. The Princess Is Seen at Center, Mourning the Passing of the "Unknown Singer," Who Takes His Life for Her Sake

BRESLAU, May 15.—The première of a new opera "Das Lied der Nacht" (The Song of the Night), by Hans Gal, the young Vienna composer, whose "The Holy Duck," a legendary opera of China, has achieved popularity on several European stages, was a recent event at the City Theater.

The new opus, by K. M. Levetzow, one of the co-authors of the other libretto, is fashioned rather sentimentally. It recalls the ultra-Romantic poems of Uhland in which the previous century took delight.

The story is as follows: Lianora, princess of Twelfth Century Sicily, falls in love with the voice of an unknown singer. He wears a mask, but she, fancying him to be a noble youth, allows him to propose himself as her

fiancé. When the stranger removes his mask before the court, he is seen to be no other than her serving man, Ciallo.

Here is a pretty eventuality, surely! The princess, however, does not disguise her shock, but cries out: "Alas! Who will come to my rescue?" Before any of the nobles can spring to cut him down, the singer takes his own life.

Then—as is the Romantic formula—a great love wakes in the haughty princess' heart, and, refusing to wed her cousin, Tancred, whom she loathes, she enters a convent.

The music is lacking in vital inspirational force, and is much inferior to Gal's previous opera. It exploits tuneful snatches and ballad-like strains of melody, but the harmony is aggressively modern. The preposterous book is, however, the worst defect.

ANCIENT HYMNS ARE DISCOVERED AT UR

Old Songs to Moon God of Assyrians Dug from Ruins

LONDON, May 29.—Texts that were sung to music are among the discoveries recently made in the ruins of Ur, where the palaces and temples of Nebuchadnezzar, king of the Assyrians stood, the London Times reports. The joint expedition of the British Museum and the University of Pennsylvania recently reported these among some valuable results of their winter's work, concluded in March.

Tombs under the ruins of dwelling houses were discovered. Dating from the period of the Larsa kings, about 2000 B. C., large, solidly constructed in burnt brick. There was found against the wall of a room a collection of nearly sixty clay tablets which had obviously been stored in a jar, whose fragments lay with them. They were fairly large and unusually well preserved and bore religious texts and hymns in honor of the Moon God written out in the time of Rim-Sin, King of Larsa, twenty-one centuries before Christ. These are the most important tablets which excavations have yet brought to light and their discovery was a fitting finale to a successful season.

Students Compete for Prizes in San Diego Schools

SAN DIEGO, CAL., June 5.—The first annual music contest of the junior high schools of the city took place recently. The contest covered numbers by the orchestras, bands and glee clubs of the Roosevelt, Memorial and Woodrow Wilson Schools. The committee in charge was Mary Phillippi, Marie Carvel, and Arthur Butcher, with a general committee made up of the various teachers of music in the schools: Varna Bell, Eleanor E. Edmiston, Vivien Mettler, Waldo Furgason, Jessie Voigt Marcelli, and Dudley Nashold. Memorial School won in band and orchestra; Roosevelt, in boys' and girls' glee club contests, and Woodrow Wilson won in the mixed glee. Special prizes were given by local music stores to the winners. W. F. R.

Syracuse Pupils are Heard

SYRACUSE, June 5.—A violin recital, including solos and ensemble numbers, was given recently by pupils of Grace White in the Fine Arts College, Syracuse University. The group numbers showed careful and artistic training, and Sidney Pollack's playing of the Vitali Chaconne was especially commendable. The audience included many prominent Syracuse musicians.

Friedberg to Play With Orchestras

Carl Friedberg, now conducting master classes in Baden-Baden, will return to this country in time to give a New York recital early in November. Mr. Friedberg's autumn engagements include appearances with the Portland Symphony, Willem van Hoogstraten conducting; the Friends of Music, Artur Bodanzky conducting, and the New York Philharmonic Orchestra under Willem Mengelberg.

Virgil Students Appear in Recital

An invitation piano recital was given by students of the Virgil Piano Conservatory in the Wurlitzer Auditorium on May 27. Those appearing were Gertrude Levine, Morris Schonburger, Albert Greenberg, Betty Cody, Dora Richter, Rae Rubens, Mary Pokora, Maurice Montaperto, Dorothy Tsantilis and Charlotte Zelansky.

Blind Pianist Gives Recital in New York

A recital was given by Samuel Diamond, blind pianist, assisted by Gertrude E. Lyons, coloratura soprano, in Steinway Hall recently. Mr. Diamond played a technically difficult program of works by Bach, Beethoven, Chopin, Schumann, Moszkowski and Liszt. Miss Lyons sang numbers by Bishop, Munro, David and Toselli.

CHICAGO.—Cecile De Horvath, pianist, has signed contracts to appear in Coker College, Hartsville, S. C., and Tennessee College, Murfreesboro, Tenn., the latter being a return engagement.



THE deck of the George Washington, the ship on which Marguerite D'Alvarez sailed recently, seemed an admirable setting for comfortable relaxation after the stress of many public appearances. Mme. D'Alvarez was en route to a summer European tour, which includes June engagements in Paris, London and several of the provincial English cities.

Cleveland Students Acclaimed

CLEVELAND, June 5.—Seven advanced students of the instrumental department and the Senior Orchestra of the Cleveland Institute of Music gave the first of three open concerts which mark the close of the Institute's fifth year. The program was presented in the Hotel Statler. Under the direction of André de Ribapierre, the orchestra has made notable progress. In particular, the string section, composed of pupils of Mr. de Ribapierre, Charlotte Demuth Williams, Carlton Cooley and Victor de Gomez, showed precision. In Mendelssohn's Violin Concerto Walberg Brown played the first movement. Lois Brown played the second movement; and Jacob Kaz the Allegro. These students are pupils of Mr. de Ribapierre. Fauré's "Elégie" for cello and orchestra was played by Frank Grant, a pupil of Mr. de Gomez. Beethoven's Piano Concerto in C Minor was conducted by Beryl Rubinstein, who presented three of his pupils in this work. The Allegro was played by Lionel Nowak, fourteen years old, who wrote a cadenza for it. The Largo was played by Frieda Schumacher, and the Rondo and Allegro by Irma Hallgren.

E. W. Bok Asks Remission of Duty on Carillon

WASHINGTON, June 5.—Representative Drane of Florida has introduced in the House of Representatives a bill for the remission of import duty on a carillon to be erected at Mountain Lake, Fla., by Edward W. Bok of Philadelphia. The bells were manufactured in England. The bill was referred to the House Committee on Ways and Means. A. T. M.

Henri Deering to Spend Summer in Europe

Henri Deering, American pianist, has returned to Europe where he will spend the summer. Mr. Deering returns next October for a tour under the management of Richard Copley. Among the important engagements now booked are appearances with the St. Louis Symphony on Dec. 10 and 11. Mr. Deering will also give two recitals in New York, one in December and one in January.

Karl Krueger to Lecture in West

Karl Krueger has been invited by the University of California to deliver five public lectures this summer at the summer sessions in Berkeley. Mr. Krueger will give four lectures on the development of the orchestra and one on the philosophy of conducting.

PHILADELPHIA WILL HEAR GIANT CHORUS

Five Thousand Voices to be Raised in "Sesqui" Pageant

PHILADELPHIA, June 5.—One of the most colossal of the entertainment features of the Sesquicentennial will be the production of "America," an historic music festival and patriotic pageant, in the new municipal stadium on June 23 and 24.

The biggest single undertaking in preparation for the event has been the organizing of the Festival Chorus of 5000 men and women, which has been rehearsing in five sectional units under Bruce A. Carey since March 29.

The scenario of "America" is by Craig King, executive secretary of the Sesquicentennial Music Committee, of which Dr. Herbert J. Tily is chairman. Dr. Tily is also president of the Music League. Mrs. Frederick W. Abbott, director of the Music League, is manager of the Festival; George E. Nitzsche, advisory manager; Helen Pulaski Innes, business manager; Charles S. Morgan, stage manager; Mrs. Littlefield, director of ballet; Albert N. Hoxie, conductor of massed bands; Alexander Smallens, conductor of orchestra for ballets.

Bruce A. Carey, director of vocal music at Girard College, is conductor of the Festival Chorus. William O. Miller, comptroller of the University of Pennsylvania, is chairman of the committee that organized the great chorus. The chairmen in charge of the sectional units

are Mrs. Harry A. Mackey, central; Mrs. Andrew P. Lippi, South Philadelphia; Robert V. Bolger, West Philadelphia; Donald S. Edmonds, Germantown, and Andrew Newton, Northeast section.

LONG BEACH ACTIVITIES

City Has Three Days of Comic Opera and an Operetta by Students

LONG BEACH, CAL., June 5.—The "Chimes of Normandy" was presented by the combined Glee Clubs of Polytechnic High Schools, under the direction of Ethel Ardis, musical director, and Vinne Gee, stage director, May 26, 27 and 28. The Advanced High School Orchestra, under George C. Moore, gave splendid support to the singers. The whole production—stage settings, electrical effects and wardrobe—was the work of the students, and the performance was admirable in finish and detail. The soloists were Emily DeWitt, Julietta Burnett, Lorraine Neel, Barbara Parmley, Dorothy Mealey, Lucille Cashon, Raymond Hill, Gene Combes, Foster Rucker and Kenneth Kirk. The chorus numbered sixty and the orchestra thirty-four.

The operetta, "In India," by Paul Bliss, was presented by the chorus of St. Anthony's High School, under the direction of Joseph Ballantyne, May 24. The soloists were Agnes Tyo, Cecelia Kading, Mildred Kerr, Maurine Gumprecht, Mary Amsden, Mary Schleibaum and Esther Kading. The accompanist was Madeline Gumprecht.

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Galli-Curci Fêted in "Home-Coming"

AMELITA GALLI-CURCI has this season completed a "home-coming" tour of the United States, which included concerts given within a radius extending from Canada to the tip of Florida, and as far west as Kansas and Texas, in addition to her Metropolitan Opera appearances.

In the ten years since her sensational opera debut in Chicago, the noted coloratura soprano has left the United States, the land of her adoption, only once. That was in 1925, when she made a triumphal concert tour through the British Isles, Australia and New Zealand, with a brief visit to Hawaii.

Save for her annual five weeks' engagements at the Metropolitan Opera in New York, Mme. Galli-Curci has been continuously active in concert in the season just closed. Her concerts given in the Metropolitan Opera House packed the great auditorium and in addition brought an array of hundreds of chairs on the stage and in the orchestra pit.

Mme. Galli-Curci gave four Chicago concerts to huge throngs. In her Boston recital in Symphony Hall, the audience was similarly large and most appreciative of her brilliant singing. Her concert in Detroit established an attendance

record. Other cities in which the diva appeared to full houses included Detroit, Buffalo, Rochester, Memphis, Birmingham, Tampa, Milwaukee, Pittsburgh, Kansas City, Houston, Toronto, Minneapolis, San Antonio, Palm Beach, Hartford, Orlando and St. Petersburg, Fla.

A brilliant feature of her spring engagements was a special non-subscription performance of "Rigoletto" with the Metropolitan Opera Company in Cleveland. This performance brought one of the greatest box-office responses of the Cleveland series.

Choruses Sing at Montclair

MONTCLAIR, N. J., June 5.—The Women's Community Chorus of Glen Ridge and Vicinity, Fay Simmons Davis, director, gave a concert May 20 in the Montclair High School. It was assisted by the New York Festival Orchestra, Oscar Lifshy, director; Jackson Kinsey, baritone; the Madrigal Singers under Mrs. George A. Nesbitt; Caldwell Women's Chorus, led by I. T. Francis; Montclair Women's Club Chorus and Little Falls Women's Chorus, Le Roy Weil, director, and the Junior Community Chorus of Glen Ridge and Vicinity. Grace Bender Roberts was the accompanist. The orchestra gave works of Debussy, Rachmaninoff, Mozart and Svendsen, and Mr. Kinsey sang songs of Handel and Moussorgsky. He was soloist in several choral works. Enid Hall Griswold sang an incidental solo with the Women's Community Chorus.

Cleveland Pupils Win Applause

CLEVELAND, June 5.—A students' recital was given by Emma Banks Whidbee on June 4 in the home of Mrs. E. R. Grasselli. Mrs. Whidbee studied under Theodor Leschetizky in Vienna and

with Edgar Swayne in Paris. Those who appeared with success were Carol Brown, Jeanne Allen, Katherine Prescott, Harriett Green, Isabel Green, Donald Ranney, Jimmie Forbes, Robert Cross, Caroline Cross, Mary Allison Reynolds, Jane Crasselli, Archibald Dawson, Ann O'Bryan, Ann Denton, Marian Morris, Katherine Keyerleber, Ned and Walter Ferrell, Sarah Waters, Helen Bush and Mrs. C. H. Prescott. Camille Coursen, harpist of Warren, also took part.

Lincoln Schools Hold Gala Musical Activities

LINCOLN, NEB., June 5.—Recently the annual High School opera was given on two successive evenings under the direction of H. O. Ferguson. The opera this year was "The Chocolate Soldier," and was given through the combined efforts of the high school glee clubs and orchestra. Notable work was done by soloists, chorus and dancers. Both performances were to sold-out houses. The twenty-fourth concert of the vespers series, under the direction of H. O. Ferguson, was given at Antelope Park on a recent Sunday afternoon by the Lincoln High School Band, Charles B. Righter, conductor. Myron Johnson was soloist. A demonstration of work done in the grade school and junior high orchestras was given in the High School Auditorium, C. B. Righter in charge. A large class of graduates received diplomas and degrees from the University School of Music. A concert was given by the School Symphony, Carl-Frederick Steckelberg, conducting, and Herbert Schmidt, piano soloist. H. G. K.

Variety of Programs Given at Athens College

DECATUR, ALA., June 5.—Frank M. Church, director of music at Athens College, gave an organ recital in the First Methodist Church May 23 as one of the finalities of the season here. He played works by Beethoven, Harris, Mauro-Cottone, Rachmaninoff, Wagner, Callaerts, Leginska, Sheldon and others. There were twenty-four recitals in the school year 1925-26, beginning Oct. 9, 1925, and ending May 29, 1926.

ST. LOUIS SINGERS SCORE SUCCESS IN "CAVALLERIA"

Missouri Opera Company Heard to Advantage—Guild Elects Officers and Violinist Appears

ST. LOUIS, June 5.—The Missouri Opera Company, an organization of St. Louis singers, gave a creditable performance of "Cavalleria Rusticana" in St. Mark's Hall recently. Mario Lanza appeared as *Turiddu*, Urano Tumiatu as *Alfio*, Anna Colina as *Santuzza*, Marie Ballin as *Lucia* and Virginia Barrow as *Lola*. Michele Azzolina conducted.

Abraham Haitowitz, blind violinist, played a program of big dimensions in the Odeon before a large audience. His principal numbers were the Tartini Sonata in G Minor, and Mendelssohn's Concerto. He also essayed several groups of lighter works, all being most aptly accompanied by Mrs. David Kriegshaber.

The Musicians' Guild held its annual business meeting recently. Ernest C. Krohn was elected president, succeeding Leo C. Miller, who has served for four years. Ethel M. Hudson was elected vice-president; Lucile Cook, corresponding secretary; Mrs. A. E. Meisenbach, recording secretary, and George E. Enzinger, treasurer. Ottmar Moll is chairman of the executive committee.

Recitals by pupils of the Julie S. Bacon School of Music, Hugo Hagen and the Strassburger Conservatory have drawn large audiences.

HERBERT W. COST.

Roeder Pupil Gives Newark Recital

Edward J. Habig, a pupil of Carl M. Roeder, won plaudits in a recital in Wallace Hall, Newark, on May 20, assisted by Margaret English, mezzo-soprano. Mr. Habig's program was made up of a Bach Prelude and Fugue, a Brahms Rhapsody from Op. 79, a Chopin group, MacDowell's Concert Etude, the Schulz-Evler "Blue Danube" Arabesques, and numbers of Debussy and Liszt. He responded to demands for encores.

Helen Miller Pupils Heard in Washington

WASHINGTON, June 5.—The piano class of Helen Miller appeared recently in an hour of music at the Women's City Club. Those taking part in the program were: Marshall Holcombe, Edwerta Beyer, Dorothy Niess, Marguerite Barnes Patty, Teddy Morris, B. Blaunt, Frances Shields, Elizabeth Robertson, Evelyn Ault, Alice Richardson, Kay Morris, Frances and Robert Stabler, Helen and Marion Mansfield, Alice and Betty Bratton.

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MONTGOMERY FETE INTRODUCES SERIES

New Community Chorus and Orchestra Plan More Music Next Year

MONTGOMERY, ALA., June 5.—In the chapel of Woman's College there was given, the evening of May 18, a concert which, it is expected, will prove to be the knot that will bind several communities in this locality together musically. Singers from all over this section were gathered together for the first time for this concert. With an orchestra composed largely of students, with eight professionals from local and nearby orchestras, these two groups gave "The Erlking's Daughter" by Gade, and "The Deluge" by Saint-Saëns.

To Raymond Schoewe, violinist, and Olaf Jensen, pianist, both teachers of their respective instruments on the Woman's College faculty, goes much of the credit for the success of the concert. Mr. Schoewe conducted the chorus and orchestra. The performance represented three months of drilling, and since the two groups were formed where no organization had existed before, much separate rehearsing was necessary.

"The present plan is to take in the entire community of Montgomery and six or eight small towns around," says Mr. Schoewe, "and plans are already formulated to subsidize the community chorus and orchestra."

An audience of about 600 was present for the concert. There were seventy-five voices in the chorus, with four soloists, and the orchestra contained thirty-five members. The soloists were Ruth Morgan, soprano; Rebecca Stoy, contralto; Fred Johnson, tenor, and Alvah Browne, baritone. Kathleen King, a student at Woman's College, received much applause for her playing of the violin solo in "The Deluge." Mabel McKinnon, Nora Carter and Mildred Green sang the parts of the *Erlmaiden* in "The Erlking's Daughter."

Instead of just one concert, in 1927 a

whole week of music is planned for the community chorus and orchestra. Mr. Schoewe was formerly in the Boston Symphony under Pierre Monteux, and in the Cincinnati Symphony under Fritz Reiner. He withdrew from orchestral playing to teach at Woman's College and organize the Montgomery festival chorus and orchestra. The progress made by these local musicians has been since Jan. 1, 1926.

Kansas City High School Wins Series of Prizes

KANSAS CITY, KAN., June 5.—Four first prizes were won by the Central High School of this city in the recent contests conducted by the State Teachers' College at Emporia, Kan. The band, conducted by Wendell M. Ryder, after winning first place at Emporia, probably will be sent to Chicago to represent Kansas in an interstate contest there. Mr. Ryder was awarded the title of all-State conductor at Emporia. Dorothy Dill and Turney Gibson both placed first in the soprano and violin contests. The band recently has given two concerts in Huron Park. Plans are on foot to keep the organization active all summer.

Marvin Munsell, clarinetist, who represented Kansas City in the national 250-piece high school orchestra, made up of the best players from high school orchestras of the United States, was awarded the place of solo clarinet in the concert given before the national conference of music supervisors, and conducted by Ossip Gabrilowitsch, in Detroit.

Johns Hopkins Orchestra Gives Concert for ex-Service Men

BALTIMORE, June 5.—The Johns Hopkins Musical Association, Edwin Turnbull, president, gave evidence of its activity with the program presented by the Johns Hopkins Orchestra in the War Memorial Auditorium, May 18. The concert was arranged for the ex-service men of Maryland and the occasion marked

the first concert given in the War Memorial Auditorium. The orchestra accredited itself with the playing of Beethoven's "Egmont" Overture, Rubinstein's "Kamennoi Ostrow," and the ballet music from "Faust." Sarah Finkelstein, violinist, played the Seventh Concerto of de Bériot with emotional style. Loretta Lee, soprano, sang "Divinités du Styx" from Gluck's "Alceste" with dramatic interest. Charles H. Bochau is to be congratulated for the artistic development which the orchestra has made under his direction this season, and this year's appearances stamp these efforts as an integral item in local musical development. Constance Hedja, contralto, Margaret Diggs and Katherine Fuld, violinists, Elsa Schmidt and Sarah Bowen, pianists, were heard in a recital in Forrest Park High School May 23 before a large audience. F. C. B.

Pittsfield Chorus Sings Folk-Songs of Several Countries

PITTSFIELD, MASS., June 5.—The Choral Art Society of seventy voices, under the direction of Frank C. Butcher, gave a concert in the Colonial Theater on the evening of May 27. The colorful rendering of a program representing old English, Irish, Scotch and Russian folk-songs, Negro spirituals and modern works showed Mr. Butcher's skilled and artistic leadership. Schumann's "Gypsy Life" was made especially attractive with triangle and tambourine obbligato played by Clymer Dunbar. The soloist, Phyllis Kraeuter, cellist, of New York, captivated her audience from the opening theme of the Jeral Concerto, dedicated to her teacher, Willem Willeke, to the brilliant coda of the Concert Polonaise, by Popper, which ended her last group. Complete mastery of her instrument allowed her to interpret with grace and fine feeling, a choice and varied program, including Prelude, by Eccles; "Pastorale," by Gustav Saenger; "At the Fountain," Davidoff, and a beautiful "Romance," by Popper. Eleanor McCormick was accompanist.

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ST. LOUIS SINGERS END CHORAL SEASON

Radio Station Broadcasts Program for Dedication of Organ

By Herbert W. Coast

ST. LOUIS, June 5.—The Jessie L. Gaynor Choral Club closed its fourteenth season with a successful concert in the Armory at Webster Groves.

Under the excellent leadership of Leo C. Miller, the mixed chorus sang "Song of Fate" by Brahms and Bruch's "Fair Ellen." Both were done with the St. Louis Symphony, the Brahms with deep feeling for the spirit of the music and the Bruch number with full appreciation of its dramatic values.

Mrs. Frank Peterson, soprano, and Arthur Joseffy, baritone, made a delightful impression in the solo parts.

Other numbers were "The Mists," by Respighi, sung by the Women's Chorus, and "Goin' to Shout," a Negro spiritual arranged by Mamie, which was well given by the men. An additional instrumental number was Widon's Serenade, played by Ellis Levy, violinist; Max Steindel, cellist, and Leo Miller, pianist.

An interesting event in musical circles was the dedication of the new organ installed in the residence of Mr. and Mrs. Charles Galloway. Mr. Galloway gave a comprehensive program, consisting of works by Bach, Frank and Gilmant. He was assisted by Leo Miller at the piano. At the request of radio station KSD, the program was broadcast from that station.

Havana Pianist is Married

HAVANA, May 29.—Margit de Blanck, Cuban pianist, daughter of Eibert de Blanck, was married on May 15 to Dr. Armando Coro of Havana.

NEENA BERNARD.



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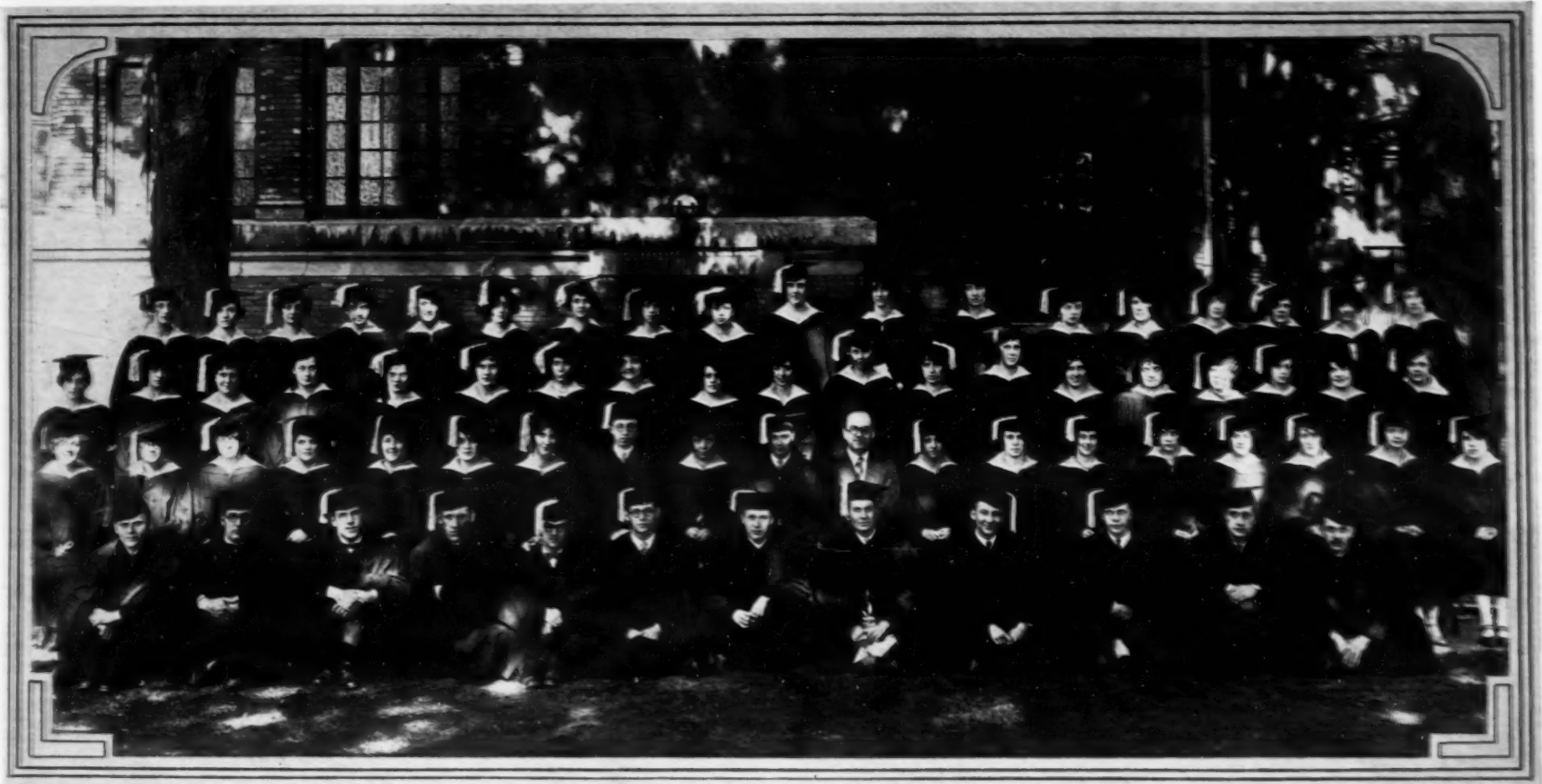
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Photo by Robinson Studio

ITHACA, N. Y., June 5.—Musical students were well represented in the thirtieth annual graduation exercises of the Ithaca Conservatory and Affiliated Schools, held on the evening of May 31, in the First Methodist Church. Ninety-five students, representing twenty States, were graduated, and degrees were given for the first time in the institution's history. The program included two choral groups under the direction of Bert Rogers Lyon, an address by Dean Edward Amherst Ott and the presentation of diplomas by George C. Williams, president.

Dean Ott spoke on "The Unfolding Vision" of a university where all the arts will be correlated.

At the close of the address and before the presentation of the diplomas, the medals won by juniors and seniors in the recent contest were presented to the following: In piano, Miriam Thompson and Edythe Logan; in voice, Knox Dunlop and Mary Aldrich; in violin, Mildred Heckman and Nicolas DiNardo; in expression, Marion Waite and James Kavanagh.

The exercises were opened by invocation by Rev. William H. Powers and closed by the singing of the "Alma Mater."

Honor students this year are: Music, Knox Dunlop; public school music, Edgar Headley; and expression, Eva Strong.

A musical program was presented in the Little Theater as part of the graduation week exercises. Those appearing

were Eleanor Mentch Davis, of Johnstown, Pa., whose piano number was enjoyed; Emmeline Wintermute Bodler, of Long Meadow, Pittsford, Pa., who gave two Indian songs in costume, and Mildred Heckman, a 1926 graduate, who represented the violin department. Lester Sisson, of Ilion, read two Shakespearean excerpts. Helen Pritchard of this city gave a harp solo. Sara Miller, of Oneonta, gave an interpretative dance.

Many Graduates

The Ithaca Conservatory diploma was awarded to the following: Helen Novotny, Schenectady, piano; John Stanley Lansing, Scotia, N. Y., piano; Gladys Louise Stuart, Ithaca, piano; Mildred Weller Matthews, Horseheads, piano; Miriam Louise Thompson, Johnstown, Pa., piano; Gertrude Regina Lentz, Port Carbon, Pa., piano; Mildred Christina Heckman, Muskogee, Okla., violin; Leonard Hummel Stine, Pine Grove, Pa., violin; H. Margaret Tilton, Asbury Park, N. J., violin; Isaac Knox Dunlop, Apache, Okla., voice; Imogene F. Hitch, Laurel, Del., voice; Mary Aldrich, Philadelphia, Pa., voice; Clarence Leroy Faris, Akron, Ohio, voice.

The bachelor of music degree was conferred upon Edythe M. Logan, Cambridge, Ohio, piano; Mary Louis Evans, Norristown, Pa., piano; Warren Alden Scotchmer, Hammondsport, violin; Lynn Berthold Bogart, Binghamton, violin; Elizabeth Levy, Salem, Ore., violin; Marion Katherine Chauncey, Valdosta, Ga., violin; Leslie Elizabeth Wentzel, Blaine, Pa., voice; Arnold Evert Putnam, Duluth, Minn., voice; Cecil Verton Clifford, Pittsford, Vt., voice, and Sandy Smith, Wilson, N. C.

Those who received the Conway Band

School diploma were as follows: Andrew O. Butler, Tucumcari, N. M.; Woods C. Moore, Fort Worth, Tex.; Russell R. Llewellyn, Edwardsville, Pa.; Leon S. Spalti, Pleasantville, Iowa; Norman Ewing, Poplar, Mont., and Lorayne A. Kirchner, South Charlestown, Ohio.

Among those completing the work in the Institution of Public School Music were the following: Charlotte Lucile Guyer, Montour Falls; Harriet Irene Frey, Torrington, Conn.; Emmabelle Sick, Sonestown, Pa.; Hilda Elizabeth Warner, Riverhead, N. Y.; Mary Winifred Hassinger, Elizabethtown, Pa.; Carolyn Walker McFarland, Wapakoneta, Ohio; Edgar Paul Headley, Reynoldsville, Pa.; Eleanor Harriet Hennessey, Binghamton; Evelyn Aletta Martin, Freeland, Pa.; Nina Louise Miller, Jamestown; Ethel Vivienne Griffith, Pottsville, Pa.; Ailene Lawrence, Marion, Ohio; Virginia Weber, Howard, Pa.; Georgiana Stillwell, Wallkill, N. Y.; Evelyn H. Speakman, Harrisburg, Pa.; Alma M. Stoddart, Susquehanna, Pa.; Harry Chapman, Patton, Pa.; Beatrice V. Jones, Cobleskill, N. Y.;

Margaret Marie Lersch, Ashland, Ohio.

The Chautauqua and lyceum artists' diploma was conferred upon Anita Louise Hall, Nell Louise Rutter, Betty Wefel, Leda Janice Cary, harp, and Ruth Millicent Hughes. Other diplomas were awarded by the Williams School of Expression and in dramatic art and physical education.

Ithaca Students Receive Awards

ITHACA, N. Y., June 5.—The Ithaca Conservatory and Affiliated Schools recently held its annual gold medal contests in its various schools. The contest was open to juniors and seniors only. Thirty-six students entered. Awards were made to the following: Miriam Thompson, Johnstown, Pa.; Edythe Logan, Cambridge, Ohio; Knox Dunlop, Apache, Okla.; Mary Aldrich; Mildred Heckman, Muskogee, Okla.; Nicholas Di Nardo, Newark, N. J.; Marion Waite, New York City; James Kavanagh, Tower City, Pa.; Virginia Holland, Utica, N. Y.; Gertrude Witzler, Perrysburg, G. E.

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Popular Folk-Songs Figure in Attractive Settings

By SYDNEY DALTON



O refer to a piece of music as being "popular" has come to mean that it emanates from Tin-Pan Alley and is to be publicly avoided by the musical elite, who may, however, take a chance on trying it over on their pianos or tuning in on it, in the privacy of their own living rooms. Of course, such a meaning is a misuse of the adjective, and is, in fact, a rather heavy indictment of our public taste, implying that any piece of music which becomes popular is bound to be cheap. Fortunately, we know that to be untrue, as there is much fine music that is really popular with the public, and is, therefore, "popular" music.

Among the myriad folk-songs are many that are almost universally popular, and a greater number that are never



J. T. Howard

heard, or, when heard, are quickly forgotten by modern music lovers. The ones that retain their popularity from generation to generation and, therefore, become popular music, should be preserved in every possible and practical form, in order that they may continue to be as food for the race. Many of the old English folk-songs are almost as popular in America as in their native habitat. Among these are "When Love is Kind" and "All Through the Night." The latter, of course, is Welsh, but is quite as well known among the English and other

families of the British Isles as in Wales itself.

John Tasker Howard had a moment of inspiration when he decided to use these two old songs, together with a third, "Begone, Dull Care," as the basis for a Suite for Piano, entitled "Pastorals" (Carl Fischer). He uses "When Love is Kind" for a Minuet, and its graceful melody is just sufficiently elaborated and rounded to make it into a delightful number. "All Through the Night" becomes a "Reverie," and here again he lingers over the theme as though pressing the juice of its sweetness from it. Finally, "Begone, Dull Care," the tune of which may have originally been borrowed from "The Queen's Jig," very appropriately becomes a "Country Dance," a good natured, hoydenish jollification. The composer has dedicated the set to Maurice Dumesnil, and it would adorn any recital program. Yet it is easy to play and may be used by less ambitious pianists and less capable ones.

Some Material for Beginners on the Piano

Two "frolics," for the piano, by Juan Masters, entitled "Hallowe'en Frolics" and "The Pirate Ship" (Clayton F. Summy Co.), make acceptable teaching material for the second grade. The first is rather light and airy, with much variety of touch required. The second is piratically pompous, as becomes a brave cut-throat band. Of about the same grade, are two pieces by Carl Beutel: "Up and Down Hill" and "Catch Me if You Can." The first is a scale study, the second for crossing of the hands. John Thompson's "The Fairie's Frolic" is vivacious and bright; a good study in playing triplets. For very young first grade pupils, three "Melodic Pleasantries" by Marie Seuel Holst, entitled "My Boat is Sailing," "Chimes and Bells" and "A Happy Thought's Adventure," will be found useful and instructive. All these pieces are from the Summy press.

Bird Stories for Piano by D. G. Blake

One is always sure to find something worth while in the teaching pieces from the pen of Dorothy Gaynor Blake. She understands children, their likes and dislikes, and writes for them accordingly. Her "Four Feathered Folk" (Oliver Ditson Co.) is a suite of pieces inspired by the ways and song of the "Bob-white," "The Old Hoot-owl," "Mister Sparrow" and "Mistress Wren." They are so nicely written and the little introductory verses are so apt, that second and third grade pupils will be intrigued immediately.

Two Short Pieces for the Piano

There isn't much to be said about a "Song Without Words," by M. Blazejewicz-Ullman (Carl Fischer). Everything the music says has been said long ago and frequently. The best thing about it is the way it fits the piano idiom and its well-varied dynamic balance. Nor does Edwin Franko Goldman's March, "On the Campus," inspire me to superlatives. As a band number it would have, and has, a lot of "pep," but the piano does not show it off to advantage. The special feature of this number is the composer's use of the official song of New York University. The words, also, are given in the score.

A Dramatic Reading by Phyllis Fergus

Composers have, not unnaturally, found inspiration in Alfred Noyes' fine poem, "The Highwayman," and the latest attempt to enhance its effectiveness through musical association is in the form of a dramatic reading, with music by Phyllis Fergus (Clayton F. Summy Co.). This composer has had wide experience in the making of music for readings, and in this more extended example she shows

her skill along her particular line. The poem, as all those who know it will testify, is highly dramatic, and the story told with consummate beauty and skill. In itself, it would make mediocre music seem better than it really is. But in this instance the music is good and it follows the text with considerable fidelity. It may be done, also, with orchestral accompaniment.

Cecil Burleigh has written many works of considerable length, but he has, seemingly, a fondness for the miniature, and manages to convey vital musical messages within the limits of comparatively few measures.



Cecil Burleigh

He has recently done two sets of pieces of this kind. "Two Sketches from the Orient" (Oliver Ditson Co.), fifth grade numbers that are well worth attention, are exotic in flavor and full of interest. The first of them is rather somber in hue, and sustained; the second is swift and brilliant. "Three Mood Pictures," from the same press, possess the same quality of truthfulness, carrying out the implication of their titles, which are "Pondering," "Drifting" and "Tempest-tossed." These are fourth and fifth grade pieces.

Piano Works by Pasquini and Liszt

Just about the time the Seventeenth and Eighteenth centuries were merging, a Florentine composer, one Bernardo Pasquini, composed Two Sonatas for Two Clavichords. F. Boghen, a French musician, has harmonized these old works from the composer's figured basses and made them available for two pianos. The music is distinctly agreeable, with that quality of unruffled calm that is so often to be found among our musical forefathers. Both sonatas are put out together (Paris: A. Durand & Fils; New York: Fine Arts Importing Corporation). From the same source comes a new edition of "six amusements" for the piano, by Liszt, entitled "Soirées Italiennes," revised and fingered by I. Philipp. Liszt evolved these pieces from themes by Mercadante, and they all have about them that brilliant pianism of which the great virtuoso was the outstanding master. Musically, however, they are of the same vintage as the title of the second number in the book: "Il Galop." In the mechanics of piano playing, of course, much may be gained through a study of these Italian memories.

More Material for Singers of Ballads

To the making of ballads there is, seemingly, no end. Thousands of persons who would resent the charge that they are steeped in sentiment thrill ecstatically at the notes and to the words of a sentimental

ballad that has a meaning so tenuous as to be negligible. For example, there is a new song by Frank H. Grey, entitled "Keep One Hour to Remember Me." J. Will Callahan's verses have an abundance of sentiment, and Mr. Grey, who has written good songs in his day, lapses into the ballad style as completely as the words. There are three keys. From the same press (Enoch & Sons) comes "Haven of Tenderness," by Westell Gordon, another ballad, with text by Harold Simpson. This is a new edition of a song that has already had considerable vogue. This, too, comes in three keys.

Settings by Oscar Fox and Walter Spry

Oscar J. Fox has abandoned the cowboy to his fate for the moment and, by way of diversion, has turned from arranging frontier ballads to the more imaginative flights of Eugene Field. "Wynken, Blynken and Nod" has often been set to music, but seldom with more success than Mr. Fox has achieved (Carl Fischer). His music is melodious and imaginative and should make many friends. High and low voices. Walter Spry's rather unusual song, "A Barne-gat Love Song," which is also put out from the Fischer press, has a lot of good music in it and is written in a thoroughly musicianly manner, but Mr. Spry does not seem to be entirely at home in the vocal idiom. For example, in the line "The thrill and mystic dream of it" the music ascends on the last three words in eighth notes, from B to G Sharp. Although the song is for high voice, this passage, and others like it, is needlessly awkward. There is also a key for low voices.

Bangor Concert Given Under Chapman's Direction

BANGOR, ME., June 5.—William Rogers Chapman, conductor of the Maine Festivals, presented two artists in his annual recital at the City Hall. Beatrice Belkin, soprano, and Benno Rabinoff, violinist, were heard in this concert, which was the last of a brilliant series given under Mr. Chapman's direction during a period of thirty years. Miss Belkin possesses a personality of charm, combined with a voice smooth and brilliant. Her programmed numbers were the Bell Song from "Lakmé" and two groups of songs, including Victor Herbert's "Sweet Mystery of Life," sung in his memory, and folk-songs of Switzerland, Italy, France and Russia, sung in costume. Mr. Rabinoff played the first movement from Vieuxtemps' Concerto, No. 2, Kreisler's arrangement of the "Londonderry Air;" Dawes' Melody in A, Wieniawski's "Souvenir de Moscou" and Polonaise Brillante, No. 2. The program closed with the singing of the Bach-Gounod "Ave Maria" by Miss Belkin, with violin obbligato by Mr. Rabinoff. The artists responded generously with encores. Mr. Chapman's accompaniments were of a high order. The concert, as in previous years, was given for the benefit of the local festival-chorus, of which Frank R. Atwood is president. J. L. B.

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Peabody Conservatory Announces Course in Improvisation

BALTIMORE, June 5.—An innovation at the summer session of the Peabody Conservatory, will be a course in improvisation for organists and pianists. The course is for beginners as well as for trained musicians. Daily technical studies in rhythm, tune-making, and scale harmonization from material upon which students can draw it is announced. This course will be conducted by Katharine E. Lucke, a graduate of the Conservatory and a pupil in improvisation of Frederick Schlieder.

FELLOWSHIPS SCHEDULE IS ATTRACTIVELY FORMED

Chicago Musical College Lists Forty-Two Awards for Talented Students in Various Departments

CHICAGO, June 6.—The Chicago Musical College offers forty-two free fellowships for the school year of 1926-27. Each prize will consist of two private lessons weekly for the forty weeks of the term. These fellowships are awarded, according to Carl D. Kinsey, manager, "for the purpose of aiding students who possess talent but little money with which to develop their gifts." Mr. Kinsey adds, "the fellowship policy has been consistently followed by the College since its founding in 1867."

The list of teachers offering fellowships contains the names of many well known musicians. Fellowships offered in the department of voice will be given by Herbert Witherspoon, president, Florence Hinkle, Isaac Van Grove, Aurelia Arimondi, Vittorio Arimondi, Graham Reed, Edoardo Sacerdote, Rose Lutiger Gannon, Lucille Stevenson, Mabel Sharp Herdier, Jessie W. Northrop, Helen Wolverton, Alvene Ressig, Charles H. Keep and Sara I. Campbell. The Snyder and the Mrs. O. L. Fox fellowships are also awarded in this department.

Alexander Raab, Edward Collins, Moissaye Boguslawski, Maurice Aronson, David Guion, Gustav Dunkelberger, Harry Detweiler, Max Kramm and C. Gordon Wedertz are among pianists who will offer free fellowships; and the Snyder and Mu Phi awards are also made in this department.

Léon Sametini, Max Fischel, Maurice

Goldblatt, Ray Huntington and Rudolph Reiners will give violin fellowships, to which are added the Snyder and Phi Beta fellowships. Jaroslav Gons will give a fellowship in cello playing; Clarence Eddy in pipe organ, and Lester Luther, Mabel L. Howatt and Fannie B. Lindermann in expression. Charles H. Detweiler will give a fellowship in motion picture organ work, a department in which an award is also made by the Lambda Phi Delta Society.

Competitions for these fellowships will be held Sept. 8, 9 and 10. Application blanks are furnished by the Chicago Musical College, 64 East Van Buren Street.

Miss McAfee Fulfills Bookings

CHICAGO, June 5.—Marion Alice McAfee, soprano, met with success when she gave the spring musical program in the Chicago Woman's Athletic Club recently. Among the notable items on an interesting list was Tito Schipa's most recent song, "Amor Mio." Miss McAfee gave this song its first public performance as an extra number in her recital in the Princess on March 7, and has since used it on nine occasions. Miss McAfee, accompanied by Charles Lurvey, sang in a program broadcast at the Chicago Woman's World Fair on April 23; in the home of Mrs. Douglas Smith, Hubbard Woods, on April 28, and at the annual luncheon of the Catholic Woman's League, held in the new Palmer House on May 1. Since April 30 she has been regular staff soprano on Tuesday and Friday noons in the KYW Edison Studio.

Blackmore Pupils Heard at Bush

CHICAGO, June 5.—Dorothy Borre, Edna Michael, Liesel Ohl, Edna Johnson, Gretchen Smith, Eleanor Major, Paul Diggles, Marjorie Terry, Edward Barry, Emily Winning, Gleeda Inks, Bjorn Bergathon, Lillian Veggeberg, Mary Walker, Dora Schwietz and Alan Irwin, pupils of John J. Blackmore, of Bush Conservatory, appeared in the Conservatory Recital Hall recently. The program listed music by Rachmaninoff, Poldini, Liven, Moszkowski, Cui, Grieg, Grainger, Chopin, Liszt, MacDowell, Debussy, Sinding, Brahms and Matthay. Elsa Anderson, Bernice Nelson, Evelyn Anderson, Virginia Jokisch, Esther Alice Green and Mildred Nielsen, pupils of Ella Spravka, played music for the piano in the Recital Hall recently.

Rabinoff Postpones Sailing

CHICAGO, June 5.—Anastasha Rabinoff's plans to sail for Europe on July 3 have been changed, owing to her engagement to give three performances as Santuzza with the Cincinnati Opera in the week of July 4. Miss Rabinoff, who has had many appearances as guest of the San Carlo Opera this season, will also be soloist with the Cincinnati Opera Orchestra July 9, and has delayed her sailing until the end of that month. During her stay abroad, Miss Rabinoff will tour various music centers, and will prepare new operatic rôles. Among her recent engagements have been appearances before the Willing Mothers Club in the ballroom of the new Palmer House on May 12, in joint recital with Maurizio Scaffi and Isadore Berger May 17, and in Maywood, Ill., May 20 and 21.

Sorority Musicians Heard in Evanston

EVANSTON, June 5.—The Sigma Chapter of Mu Phi Epsilon sponsored recently an interesting program, given by Marjorie Gallagher, pianist; Elvera Cedargreen, soprano, and a trio composed of Gladys Stalling, Genevieve Horween and Madeleine Ruff. Bernice Austen's accompaniments were a factor in the enjoyment of the concert.

In Chicago Studios

Chicago, June 5.

AMERICAN CONSERVATORY

At the final contest of the post-graduate class in organ playing, held by the examining board, Helen Searles Westbrook and Anna Moline were selected for honors. The theater organ department, under the direction of Frank Van Dusen, is planning an intensive training during the summer term. Special features will be courses before the screen and advanced work for experienced theater organists, under the supervision of Edward Benedict.

BUSH CONSERVATORY

Clarence Dissinger, who received his degree of bachelor of school music Thursday night, conducted the La Grange High School Orchestra with marked success at the La Grange Music Festival held recently. Anna Fials and Adah Dinkmeyer, both from the graduating class of the school music department, have been placed as heads of this department in the Cicero schools.

MAURICE ROSENFELD STUDIO

Rosalind Kaplan, the thirteen-year-old pianist, who has appeared as soloist six times with the Chicago Symphony and who has been soloist with the Detroit Symphony twice, has been engaged for the Chicago Theater Sunday noon concert, June 13. Zinaida Joelsohn is among the soloists engaged for this series of concerts. She will be heard June 26.

SHERWOOD MUSIC SCHOOL

A series of recitals by pupils has been given during the past week. Among those taking part were Irene Wach, Sadie Murabito, Dorothy Flower, Harry Bliss, Ruth Kistler, Helen L. Abernethy, Ruth Blunden, Jack Shirir and Myrtle Guhl.

Scherubel Visits Chicago

CHICAGO, June 5.—Edward H. Scherubel, for fifteen years director of music at Crescent College and Conservatory, Eureka Springs, Ark., and at present serving in the same capacity in the Arkansas College of Batesville, is in Chicago, where he has been a member of the master classes held by Moriz Rosenthal in the Gunn School of Music.

Miss McAfee Changes Address

CHICAGO, June 5.—Marion Alice McAfee, soprano, has changed her address from 1580 Oak Avenue, Evanston, to the Three Arts Club, 1500 North Dearborn Street, Chicago. In the present season she has given fifteen performances in Evanston, these including appearances in leading clubs, hotels and private residences.

Claudia Muzio Triumphs in Milan

CHICAGO, June 5.—Enthusiastic reports have been received here from Milan of notable success attending the several performances of Claudia Muzio at La Scala, under the leadership of Arturo Toscanini. She won special acclaim for her portrayal of Violetta in "La Traviata," of Leonora in "Il Trovatore."

Hopi Indians to Make Records

CHICAGO, June 5.—Gramophone records of Hopi Indian music will be made by an expedition which left Richmond, Ind., recently, under the auspices of the Starr Piano Company. J. O. Prescott, expert of the company's phonographic department, and E. C. A. Wicke-

meyer, recording engineer, will prepare the work to be done in cooperation with Dr. J. Walter Fewkes, who is in charge of the ethnological bureau of the Smithsonian Institute. The Federal Government has given permission for the transportation of the Hopis to a place in the Grand Canyon 100 miles from their reservation. Master records of their music will be filed in the Smithsonian Institute. Other records, under the Genett seal, will be placed on the market.

MANY JOIN BUSH COURSES

Summer Sessions Made Attractive by Especially Strong Faculty

CHICAGO, June 5.—Many candidates for the diploma and degree of the school music department are enrolled at Bush Conservatory for the summer courses.

An especially strong faculty in this department is headed by Lyravine Votaw. The staff includes Mrs. Homer E. Cotton, head of the music memory section of the National Federation of Women's Clubs, director of music at the New Trier High School and an authority on music appreciation; Charles J. Espenshade, music director of Englewood High School, Chicago; Gertrude Byrne, teacher of rhythmic gymnastics, and eight other representative teachers. Twenty young musicians received the diploma or degree in the school music department at the commencement exercises in Orchestra Hall.

Mrs. Cotton is conducting the national contest of the music memory department at the biennial convention at Atlantic City this week. She will make a two weeks' tour of eastern cities, visiting different high schools before her return. She will also conduct the Boys' and Girls' Glee Club of the New Trier High School at the annual music festival in Highland Park and Oak Park.

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RENARD HEARD LAST IN ATLANTA SERIES

Luncheon Follows Final Concert of Club—Officers Elected

By Helen Knox Spain

ATLANTA, GA., June 5.—The Atlanta Music Club has re-elected Mrs. Cliff C. Hatcher as president, with the season's staff of officers practically unchanged, as follows: Mrs. Benjamin Lee Crew, first vice-president; Mrs. Wilmer Moore, re-elected second vice-president; Mrs. E. K. Davis, third vice-president and chairman of membership; Mrs. G. B. Bache, fourth vice-president and director of the junior club; Jane Mattingly, re-elected recording secretary; Mrs. Rodney Morrison, corresponding secretary; Mrs. Charles Boynton, re-elected treasurer, and Mrs. W. O. Walsh, assistant treasurer.

In the final morning musical of the season, the Club presented Rosita Renard, pianist. Miss Renard fired her

audience to prolonged applause. The program included Beethoven's Sonata Op. 57, Liszt's six Paganini Caprices, and a Chopin group consisting of two Etudes, Nocturne, Mazurka and Scherzo.

Following this program, a luncheon was given in the banquet hall of the Atlanta Woman's Club, Mell R. Wilkerson, president of the Presidents' Club, acting as toastmaster. Other speakers were H. M. Atkinson, director of the Music Festival Association; B. S. Barker, executive vice-president of the Atlanta Chamber of Commerce and vice-president of the National Chamber of Commerce; A. E. Foster, executive president of the Cable Piano Company; Enrico Leide, conductor of the Atlanta Symphony Orchestra; Helen Knox Spain, correspondent of MUSICAL AMERICA; Mabelle S. Wall, Atlanta correspondent of the Musical Courier; Mrs. Armond Carroll, Mrs. Charles Dowman, Mrs. DeLos Hill and Mrs. Henry Inman.

In the lecture-series course, Madeline Keipp gave the final lecture of the series, "From Symphony to Song," the study

course adopted by the National Federation of Music Clubs. This is the second year the Club has sponsored the series. Miss Keipp's subject was "Mendelssohn, the Man and His Music." The illustrations were supplied by Atlanta artists. Eda Bartholomew, Ethel Beyer, Margaret Battle, Helen Battle Mrs. John Sizoo and Laurence Powell Everhart.

"BETTER CHURCH MUSIC"

National Convention Announced For Chautauqua in July

CHAUTAUQUA, N. Y., June 5.—The National Convention on Better Church Music will be held from July 22 to July 25. Daily conferences and discussions will be held under the direction of H. Augustine Smith of Boston University, and sponsored by the National Federation of Music Clubs, National Federation of Religious Education, Chairmen and Members of the Church Music Commissions of the Methodist Episcopal Church and the Presbyterian Church North, and the Chautauqua Fine Arts Club. Topics for discussion are: the reinvestment of \$16,000,000 spent yearly on church choirs, organs, anthems, in America; the revival of congregational singing through teaching the best hymns and chants; hymn memory contests throughout the church schools of America, as conducted by the National Federation of Music Clubs; the training of expert leadership for musical ministry in church and church school; organ accompaniment and choir anthem repertoire, with practice rehearsals, playing and the conducting of the musical service, and the relationship of public school music to church music through orchestras, glee clubs and supervisors.

Among interesting features will be a festival performance of "Messiah," concerts by the New York Symphony, Chautauqua and visiting choirs, organ recitals, etc.

Among those who will address the convention and lead in the discussions are Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, Grace W. Mabey, chairman of church music, National Federation of Music Clubs, Rev. Earl E. Harper, chairman of the music commission, Methodist Episcopal Church, Albert Shoeness, conductor of the New York Symphony at Chautauqua, and the Rev. Calvin W. Laufer, commission on church music, Presbyterian Church.

Mr. Smith will also conduct the "Fine Arts in Religion" conference at Conference Point-on-Lake Geneva, Wisconsin, from Aug. 6 until Aug. 8.

Syracuse University Broadcasts

SYRACUSE, N. Y., June 5.—The twenty-one radio programs broadcast by the College of Fine Arts at Syracuse University over a "hookup" consisting of stations at Schenectady, Syracuse, Rochester, Buffalo and Canton, have been heard by millions of listeners-in. Six programs will be given during the summer. The regular series of weekly programs will be resumed in September. Sixteen seniors and two graduate students of the College of Fine Arts have been presented in a series of twelve graduating recitals.

CHORUSES AND STRING ENSEMBLES IN SEATTLE

Music Fundamentals is Subject of Club Programs—Young Artists Give List

SEATTLE, June 5.—John Festyn Jenkins, bass-baritone, of Boston, was the soloist with the Lyric Club in its spring concert under the direction of Graham Morgan, with the accompaniment of Arville Belstad. This chorus of women sang several excellent groups.

The Seattle Music Study Club met in the home of Irene Baltrusch, and continued their study of "Fundamentals of Music," directed by Mrs. F. S. Burbank. An ensemble program was arranged by Mrs. F. J. Wallace.

Awards in the music memory contest, sponsored by the Washington Federation of Music Clubs, were made by Ruth Durham, director, in the auditorium of Frederick and Nelson. Helen Crowe Snelling was the speaker.

The young artists' recital given in Frederick and Nelson Auditorium was an ensemble program. The West Seattle High School Orchestra, directed by Vernon S. Behymer; a double vocal quartet from Lincoln High School, directed by Carl Pitzer, and other groups appeared.

The last meeting of the Thursday Club was held in the home of Mrs. Emil P. Jarvis, where an entertaining program was given by Mrs. Vance Thompson, Mrs. George Arlund, Mrs. Forrest E. Smith and Mrs. Morgan Johnson.

The Pacific Northwest String Quartet, directed by Gladys Conrad McClellan, played in concert under the auspices of the Queen Anne Club, with Mrs. McClellan giving solo numbers.

The closing complimentary concert of the Ladies' Musical Club was given in the Olympic Hotel by the Cornish Trio, comprising Peter Meremblum, violin; Kolia Levienne, cello; and Berthe Poncy Dow, piano. Programmed were Winkler's Trio in A Major, duet for violin and cello by Handel-Halvorsen, and Arensky's Trio in D Minor.

Modern French music was given at the meeting of La Bohème Music Club, with Mrs. F. N. Rhodes, Clemewell Moses, Mrs. Thomas N. Fowler, and Mrs. Floyd Oles contributing to the program.

DAVID SCHEETZ CRAIG.

Ignace Hilsberg Moves Studio

Ignace Hilsberg, pianist, has removed his New York studio to 214 West Ninety-second Street. He will continue to teach throughout the summer.

Ukrainian Folk-Melodies

Are Continually Enriched

[Continued from page 3]

spiritualized, is noted. With it all there is a fantastic and warm dreaminess. Even in jesting songs there is often Anacreontic grace." (Prof. Rudnitsky).

Kolesa, a noted ethnologist of the Ukraine, was much interested in the latest-born, the "kolomeyki"—so-called after the city of Kolomea, where they were first sung. This form is enriched by each generation, and in Galicia threatens other songs with extinction. There is a certain technique in the best of these which is very satisfying.

"I would sing my Kolomeyki, if I sang them true; But I dwell in foreign land, where folk laugh at you; Since it is a foreign land, since the folk are so, They must always laugh at me, and my heart shall know."

They are akin to the Spanish coplas: "Like two trees we are by fate separated. The road is between, but the boughs are mated." (S. de Madariaga; "Spanish Folk-Songs").

Norwegian Singers Appear


CHICAGO, June 5.—The Norwegian Singers' Association of America opened its seventeenth biennial sangerfest under the auspices of the Norwegian Singers' League of Chicago in the Auditorium recently with a chorus of 450 male voices. Erik Bye, baritone; Theonora Clepp, soprano, and Per Bolstad, violinist, were the soloists. Frederick Wick, I. N. Sodahl, Emil Biorn and Alfred Paulsen, conducted. Mr. Paulsen led a composition from his own pen. Practically all the music was by Norwegian composers.

Ethel Glenn Hier Writes MacDowell Play

Ethel Glenn Hier, pianist and composer, has written a play in seven scenes concerning the boyhood and youth of Edward MacDowell. The play, which has the endorsement of Mrs. MacDowell and of the National Federation of Music Clubs, will be given for the first time by the Junior MacDowell Club of Roselle, N. J., in Clio Hall on June 12. Arrangements are also being made for further performances of it by MacDowell clubs in many parts of the country. The performance in Roselle will be a benefit for the endowment fund which the friends of the MacDowell Colony are sponsoring this year. The Arthur P. Schmidt Co. will shortly publish the play.

Mu Phi Epsilon Has New Chapters

DETROIT, June 5.—Mu Phi Epsilon, national honorary musical sorority, announces the addition of two chapters to its roll. Mu Chi Chapter was installed by the national president, Persis Heaton of Indianola, Iowa, in the Southern Methodist College, Dallas, Tex., on May 15. Mu Psi Chapter was installed by Gail Martin Haake of Evanston, Ill., national musical adviser, on May 22, in Coe College, Cedar Rapids, Iowa.



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SAN JOSE FESTIVAL HAS NOTABLE MUSIC PROGRAM

Teachers' College Presents Pantomime
Based on Oscar Wilde Narrative

SAN JOSE, CAL., June 5.—The Fiesta De Las Rosas held here from May 20 to 22 included the presentation of two performances "The Nightingale and the Rose," a colorful dance-drama conceived and produced by the faculty and students of the State Teachers' College under the general direction of Maud Lombard, Viola Powell and Sarah B. Rich. It was staged on the lawns in front of the College buildings. A special stage setting was erected under the direction of Richard Allen. Lighting effects, settings and stage management were of high standards.

The story enacted in pantomime was taken from Oscar Wilde's narrative of the same name, presented in three episodes, prologue and interlude. There were twenty-seven dances, an exhibit of archery, fencing, acrobatics and pyramid building by men students.

Solo dancers were Alice Bradeen, Vivian Rhodes, and Jeanette Owens.

The College Orchestra was under the direction of Earl Towner. It played traditional folk-dances, and numbers by Iack, Kurylo, Moszkowski, Gounod, Gaitier, Brahms, Schubert, Beethoven, Strauss and Rimsky-Korsakoff.

The Vallesingers gave as their second offering Frederick Cowen's cantata "The Rose Maiden," with Violet Cowger, Eva Salter Mosher, Amos O. Williams, and Arthur Johnson, all resident artists, as soloists. Leroy Brant conducted and the chorus showed many excellent qualities.

MARJORY M. FISHER.

Harriet Brower Presents Students

Harriet Brower recently presented several of her young artists in an unusually interesting program. Anita Fontaine began, with Miss Brower, with Mozart's Sonata in D for Two Pianos, and was later heard in two MacDowell numbers and Liszt's Fourth Rhapsody. Evelyn and Millicent Custer played solo groups by Bach, Chopin, Liszt and Staub, and joined forces for Rubinstein's Study in C. Marion Buchman played Bach and Mozart, Ruth Connor the Solfegietto of C. P. E. Bach. Ruth Wilk and Gladys Connor contributed other works. The recital was given in Knabe Hall.

Oswego Hears Grace White and Hazel Banner

OSWEGO, N. Y., June 5.—An enjoyable program was given May 25 by Grace White, violinist, and Hazel Banner, pianist, both of Syracuse. The concert was given in the High School Auditorium under the auspices of the Oswego Women's Civic Club.

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Peoria Club Fosters Interest in Music



Photo by Burkhart

PEORIA'S PHILHARMONIC CHORAL

Left, Kenneth M. Stead, Director; Insert, Adelaide Urig White, Accompanist; Club Members, Left to Right, Top Row, Ginevra M. Chivington, Mrs. L. D. Short, Madeline Hinegardner, Roscine Jones Robinson, Dora L. Green, Jane Kimball Woodman; Second Row, Mrs. L. A. Phelps, Elona A. Flessner, Mabel M. Scherer, Olga Jilly, Ellen Morgan Shaw, Edna S. Duppert, Stella B. Niebuhr, Eloise Sullivan; Third Row, Ruth Younge O'Reilly, Mrs. A. W. Jilly, Mae B. Franzlau, Mrs. O. H. Thomas, Alma E. King, Jennie M. Patton, Eva G. Kidder; Bottom Row, Agnes Ockenga, Mrs. Dudley C. Chaffee, Evabel Tanner, Marie Laycock, Marguerite Evans, Rachael O. Dozer, Mrs. O. B. Wyssong

PEORIA, ILL., June 5.—Peoria is again indebted to the Amateur Musical Club, of which Mrs. Hurdley B. Baker is the president, for the opportunity to hear artists of renown during the present season, in a list which has comprised a second appearance of both Sigrid Onegin, contralto, and Guiomar Novas, pianist; a program by Carl Flesch, violinist; a joint recital by Frazer Gange, baritone, and Claire Dux, soprano; and a concert by the New York String Quartet. All of these attractions were given a fine reception by crowded houses, in every instance. The pleasure demonstrated by the audience which heard the New York String Quartet, —Ottokar Cadek, first violin; Jaroslav Siskowsky, second violin; Ludvik Schwab, viola; Bedrich Vaska, 'cello—was especially gratifying as it demonstrated an increasing interest in chamber music, the outstanding feature of the program being "Aus Meinen Leben," by Smetana.

Aside from the artist recitals, the Amateur Musical Club is giving very commendable members' programs, chief of which was the very excellent performance of the Club's chorus. The Philharmonic Choral, under direction of Kenneth M. Stead, composed of many of the most talented singers in the city, gave a spring program. It was probably the best yet given by this body of singers, and comprised very difficult as well as beautiful numbers, among them Palestrina's "Crucifixus," the "Morning Song" from "The Magic Flute," Four-drain's "Carnival," and the Prayer from "Boris Godounoff." To Adelaide Urig White, the gifted accompanist, is due much credit for the fine support she gave the singers. The success of the

Choral is due primarily to the fact that they are now fully organized, with a president, Mrs. William E. Shaw, and officers, and hold regular monthly meetings.

The two \$100 scholarships annually awarded by the Club to young instrumental and vocal students were won this year by Louise Broberg, soprano, a pupil of Anna Griswold Smith, and Juanita Kime, pianist, studying under Mrs. H. F. Fuller. Both youthful musicians will use the money in the continuance of their musical studies. The closing event of the Club's season was the May Day breakfast. It afforded unusual pleasure, as Catherine Wade-Smith, talented violinist, winner of the National Federation of Music Clubs' contests last June, at Portland, Ore., was the guest artist.

Public School Music

Music in the public schools of Peoria is being brought to a place of importance through the efforts of Eva Kidder, supervisor of music, assisted by the School Board. The grade and high school bands, orchestras and choruses are doing excellent work. "The Belle of Barcelona," recently given by the senior class clubs of Manual High School, under the direction of Ginevra Chivington, assistant to Miss Kidder, was well rendered. A music memory contest was staged during Music Week. An unusual amount of interest is being taken in the school bands in general, and a subscription was solicited by the Service Clubs to equip the two high school bands with uniforms.

The Faeton Club, of which Margaret Jobst is president, and Mrs. D. C. Chaffee is the founder, put on a Mozart play this season, depicting the life of Mozart. It was written by James Francis Cooke, editor of the *Etude*.

The largest musical event of the sea-

son here will be the sixteenth anniversary sängerfest of the Sängerbund of the Northwest, to be held in the State Armory June 16 to 18, where seating capacity for 4000 will be provided for the three-day festival. The great feature of this festival is the chorus of about 3000 voices from all over the country, 1000 of which it is expected will be recruited from Peoria itself. Howard D. Kellogg is chairman of this committee.

HELEN H. MILLS.

Oliver Stewart Appears in Ohioan "Carmen"

Oliver Stewart appeared as *Don José* in the Granville Festival Association's performance of "Carmen" in Granville, Ohio, on May 22. The Festival Chorus and the Dennison Orchestra, under Karl Eschman, participated in the concert presentation of Bizet's work, which was sung in English.

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People and Events in New York's Week

HONORS AWARDED TO INSTITUTE STUDENTS

Sixty-five Receive Diplomas— Damrosch Presents Prizes

Sixty-five students received diplomas from the Institute of Musical Art at the commencement program given in Aeolian Hall on June 2, and honor awards were presented to five of the graduates by Dr. Frank Damrosch, director. The Morris Loeb prize of \$1,000 for highest honors throughout the entire course, was presented to John Alden Finckel, who also won the silver medal for having received highest honors in the artists' course, from which he received his diploma as a 'cellist. The Isaac Newton Seligman prize for original compositions was divided between Louis Greenwald and Charles MacBride, who was also given an artists' diploma with honors. Cecile Brooks and Ruth Penick were awarded the faculty scholarships.

The program was given by students of the graduating class, the Institute Orchestra and the Madrigal Choir. The Institute Orchestra began and ended the list, with a "Leonore" Overture and that of "The Merry Wives of Windsor" respectively. Mr. Finckel played Saint-Saëns' Cello Concerto and Louis Kaufman the same composer's Violin Concerto. Miss Brooks gave a Chopin Concerto. The Choir, under Margarete Dessoff, was heard in a Brahms chorus.

The members of the board of directors were guests of honor of the occasion, in-

cluding Paul D. Cravath, president; Felix M. Warburg and Felix E. Kahn, vice-presidents; Paul M. Warburg, treasurer; John L. Willie, secretary, and Edward D. Adams, Harold Bauer, Dr. Damrosch, Frederick I. Kent, Alvin W. Krech, Mrs. Sam A. Lewisohn, James Loeb, Mrs. Morris Loeb, Dr. Eugene A. Noble, Mrs. Charles D. Norton, Mrs. M. D. Herter Norton, Mrs. John T. Pratt, Edwin T. Rice, James Russell, Leopold Stokowski, Herbert N. Strauss and Samuel A. Tucker.

Those receiving diplomas were: Dorothy Albin, Samuel Applebaum, Sarah Baratz, Richard Bevan, Amy Bonnerwith, Naomi Bontz, Ruth Braine, Cecile Brooks, Eugene Barlow, Gwendolyn Brewster, Eugenie Cheroff, Marie Cipolla, Kathryn Cole, Paul Cartwright, Mary Fish, Mignon Fox, Irving Finkstein, John Alden Finckel, Gladys Gehrig, Sadie Ginsburg, Dorothy Green, Reine Green, Rina Guindani, Dora Gutentag, Aaron Hirsch, Edith Heinelein, Martha Halbwachs, William Irwin, Milton Kraus, Minna Krohowsky, Charles Krane, Maude Kindred, Hildur Leland, Jennie Levin, Adelaide Lewis, Marion Liggett, Arthur Looserman, Elizabeth Morton, Mary Menk, Charles MacBride, Morris Nathanson, Ruth Penick, William Peterson, Maurice Popkin, Yotta Posnak, Paul Rabinow, Lisa Roegme, Lillian Santa, Theodore Sherer, Abraham Samilowitz, Edward Shalett, Meyer Shapiro, Max Silverman, Benjamin Swalin, Ida Sussman, Roy Underwood, Edythe Ward, Andrew Watson, Ruth Williams, Dorothy Wilver, Theodore Worth, Olga Zundel and Sadie Zuckerman.

Christiaan Kriens Conducts Two Organizations

Christiaan Kriens, conductor of the Plainfield Symphony Society and the Morristown Orchestral Society, led both organizations recently in programs upon which soloists appeared. Eunice Howard, pianist, appeared with the Plainfield organization on May 17, playing a movement of the Schumann Concerto and Saint-Saëns' Allegro Appassionato. The program also included the "Sakuntala" Overture of Goldmark, Raff's Third Symphony and Massenet's "Scenes Alsaciennes." The Morristown Society was conducted by Mr. Kriens on May 26, when Gladys St. John, coloratura soprano, assisted. Miss St. John sang "A fors' è lui" from "La Traviata," and a group which included "I Hear a Lark at Dawning" by Mr. Kriens. Beethoven's Second Symphony, Massenet's "Scenes Pittoresques" and Kriens' "March Creole" were also heard.

"La Bohème" Sung in Brooklyn

A performance of "La Bohème" was given in the Brooklyn Academy of Music on May 29, by the Philadelphia Grand Opera Company, featuring Nono Graziano-Lauro as *Rodolfo*. Mr. Graziano-Lauro disclosed a vibrant voice of musical quality and even range, which he used intelligently. Millo Picco of the Metropolitan, was effective as *Marcello*, and shared honors with the star. Eugenio Sandrini as *Colline*, Luigi Dalle Molle as *Schaunard*, Natale Cervi in the dual rôles of *Benoît* and *Alcindoro*, Zara Lyvel as *Mimi* and Mary Williams as *Musetta*, were all good, vocally and histrionically. Antonio Dell'Orefice conducted and held his forces well together. G. F. B.

Mildred Caroline Seeba Heard Abroad

Mildred Caroline Seeba, winner of the Caruso Memorial Foundation fellowship, is at present engaged in making European appearances. Miss Seeba sang in an operatic concert given near Milan on April 24, being encored after "Ritorna Vincitor" and being cordially received in duets from "Cavalleria Rusticana" and "Aida" with Arnaldo Luzi and Fernanda Doria. Arturo Cadore, her teacher, was at the piano.

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BARBARA LULL, young American violinist, sailed for Europe on June 1, to be abroad until October. Miss Lull will fulfill a number of important engagements. Among them is an orchestra concert in the Curhouse, Scheveningen, Holland. Appearances booked for her next season include New York, Boston, Buffalo, Cleveland, Detroit and Chicago.

Constance Wardle Booked for Next Season

Constance Wardle, soprano, appeared in a concert under the auspices of the Woman's Club in the D. A. R. Auditorium on May 5. Miss Wardle has been booked for two extended concert tours next season, and is solidly booked from Nov. 20 to Dec. 22 and from Jan. 10 to Feb. 21. Her engagements include appearances in Hartford, Scranton, Allentown, Reading, Toledo, Youngstown, Grand Rapids, Chicago, Springfield, Louisville, Atlanta and Savannah.

Carl Flesch Rests After Activities

Since his departure from America, Carl Flesch has had a busy month. First he concertized in a number of German cities, among them Darmstadt, Bremen,

Koenigsberg, Leipzig and Berlin. In Berlin he gave the first performance of Ernest Bloch's "Baal Shem" Suite and Wilhelm Grosz' "Jazz Band." From Germany Mr. Flesch went to Hungary, where he made five appearances in one week in Budapest, playing the Beethoven Concerto twice with the Philharmonic Orchestra, and giving three recitals of Beethoven Sonatas with Ernst von Dohnanyi. Mr. Flesch is now at Baden Baden, where he will spend the summer with his family. On Sept. 17 he sails on the Columbus to America, where he will again divide his time between concerts and teaching at the Curtis Institute in Philadelphia, with which organization he has signed a contract for two years more.

HOLD COMMENCEMENT

Granberry Piano School Pupils Appear In Enjoyable Program

The Granberry Piano School held its commencement exercises on June 3 in Carnegie Chamber Music Hall.

Anne Alyea, Carnelia and Madeline Eskesen, Rosetta Goodkind, Robert Ludwig, Ellen McCann and Ruth Relyea performed six "Country" Dances by Beethoven, carrying out Mr. Granberry's theory that poise and confidence in public playing can best be gained in childhood. The Misses Caire, Colmore, Koester, Renkel and Messrs. Baas, Brereton, Klusmann and MacIntyre played "Slavic" Dances of Dvorak. Vita I. Lamanno and Lucille Marie Stauble played a Handel-Krug Concerto, and Amalya Sartorelli and Harold Beckett one by Bach. Solos were played by Elaine Mersereau and Ruth Burritt. All maintained the high standing of the school.

Teachers' certificates were presented to Ersily Caire, Charlotte K. Colmore, Clara Koester, Vita I. Lamanno, Lee Robertson Renkel and Lucille M. Stauble. The Rev. Albert Hughes Wilson made the address. G. F. B.

Rivoli Audiences Enjoy Edwards Revue

Gus Edwards' new "Gingham Revue," a rural summery song and dance festival, composed and staged by Mr. Edwards and with Nathaniel Finston as general music director, is entertaining at the Rivoli Theater. Among those in the revue is Tommy Tucker, tenor, formerly of "The Student Prince." Irvin Talbot conducts the orchestra in an overture, "Hungarian Lustspiel" by Kola Bola, with a violin cadenza by Michael Rosenker. Bruno Steinbach, pianist, is heard, and Henry B. Murtagh, organist, plays "I'd Climb the Highest Mountain." There are also a song film, "I Wish I Had My Old Pal Back Again," with Neal and Sherman, and Rivoli Movievents.

Marie van Gelder Announces Summer Class

Marie van Gelder, who has been teaching in the New York College of Music for two years and who was formerly prima donna of the Royal Theater of Amsterdam, announces a summer class beginning on June 14 at the request of her pupils, among whom are Lottice Howell, Estelle Gleissner, Lorette Barry, Ellenor Fuchs, Gladys Goldfarb and Rosa Dillard. Mme. van Gelder is the author of "Foundations of Artistic Singing" and "Healthy Breathing and Correct Speaking."

Iseo Ilari Gives Waldorf Concert

Iseo Ilari, tenor, formerly of the Costanzi, Rome, was assisted by Bertha Johnston, soprano, and Louise Di Marco, pianist, at a concert in the Waldorf-Astoria on May 29. The program included works of Scarlatti, Padilla, Huerta, Chopin, Wagner, Puccini, MacDowell, Mendelssohn and others.

Artists Heard on Steamer Paris

At the concert given on the steamer Paris on May 6, Florence Bowes, soprano; Carlos Salzedo, harpist; Michael Bohnen, bass, and Roland Hayes, tenor, participated, with Frank St. Leger and H. Shimmering officiating at the piano. The program was interesting, each artist being heard in a group of pieces. There were also classic dances by Gail Armour.

Really American Ballet to Appear Next Season Under Albertina Rasch



Photo by Maurice Goldberg
Albertina Rasch

"A genuine American ballet" is the promise of Albertina Rasch, danseuse and dance composer, for the latter half of the coming season under the management of Block and Endicoff.

"Almost every foreign star of the dance who has come to America has announced an intention of creating an American ballet," says Miss Rasch in announcing the formation of this troupe, to open its tour next January. "Probably always with the best intentions, but also probably because this is the correct thing to say on arrival in this country," she added.

Miss Rasch came here at the age of sixteen from the Royal Opera of Vienna, where she had graduated from the ballet school of that institution and served a year as prima ballerina in the opera. She had the same idea of creating a real native corps of dancers then, but kept it to herself, in which she was quite original. After several seasons in the opera houses of New York and Chicago, she opened her own atelier and began training American girls and boys in the classic ballet and branches such as character, folk and other dances.

More than 300 native dancers trained by Miss Rasch have appeared in many dance organizations in opera, Broadway productions, picture houses, the New York Hippodrome, and other units. From these she intends to recruit the most distinguished and talented to the membership of the first American Ballet.

"An American ballet, to be truly American, must be more than simply an organization of citizens of this country," she says. "The choreography must be the work of native brains, the music by American composers, the scenery and costumes designed by home-grown artists, and everything that goes to make up the whole must spring from the soil of this country."

Palmer Christian to Conclude Active Season

Palmer Christian, American organist, recently added to the artists' list of the Wanamaker Auditorium Concert Direction and the Bogue-Laberge Concert Management, has been engaged to give a return recital at Princeton University in June. Mr. Christian's season has included recitals in Youngstown, Atlanta; Springfield, Winona; West Palm Beach, Gainesville, Miami, St. Petersburg, Lynchburg, Elmira, Jamestown, Princeton, Detroit, Springfield, Ohio; Wheeling, in addition to his regular series of recitals at the University School of Ann Arbor. He also appeared with the Cincinnati Orchestra, playing DeLamar's E Major Concerto.

IN NEW YORK STUDIOS

Michael Cores, a member of the Stringwood Ensemble, presented pupils in recital in the Wurlitzer Auditorium on June 4. Those who took part were Ruth Opas, Isidore Kelter, Rose Ashman, Lea Gordon, Norway Picket, Max Recht, Bernard Marks, Nathan Lobovsky and Abraham Fuhrman. Mark Cores played the cello in the ensemble and quartet, and Lenore Davis was the accompanist.

Jessie Fenner Hill presented Emily Steiner, Mary E. Kelly and Janet Shair in a recital in Chickering Hall on June 1, before a considerable number of guests.

SOUTH LIKES HUNTER

Metropolitan Soprano is "Adopted" After Spartanburg Festival "Carmen"

Louise Hunter's incursion into the South has resulted in the capture of a variety of honors, musical and personal. One of the high lights of this invasion was her performance in "Carmen" at Spartanburg, S. C., where she sang Micaela in the Converse College Auditorium the evening of May 6. This performance was one of the series in the annual music festival.

Miss Hunter's singing in the duet with Don José in Act I and in several parts of Act II was well received. Apparently the particular combination of beauty and musical endowment that is found in Miss Hunter befuddled not only the reporters, but the Kiwanis Club as well. Following Atlanta's suit, the Spartanburg Kiwanis adopted Miss Hunter as its "sweetheart." And in an interview published in one of the Spartanburg dailies, the Metropolitan singer's special fitness to play that rôle was the main subject of conversation, though the other extreme, cornbread and cabbage, for which Miss Hunter confessed a fondness, came in for mention.



ESTHER DALE (left) one of the latest American sopranos to achieve success abroad; Yeatman Griffith (center) of New York City, with whom Miss Dale has been studying and coaching and Mrs. Yeatman Griffith, who is her husband's associate teacher. Miss Dale will return to this country on June 15 to fulfill engagements. Mr. and Mrs. Griffith leave for the Pacific Coast for the fourth consecutive season summer vocal master classes in Los Angeles, July 6 to Aug. 3 and in Portland, Ore., Aug. 9 to Sept. 6, returning to their New York Studios the last week in September.

Flora Negri Appears in New York

Flora Negri, soprano, has been heard in several New York appearances recently. On May 10 she sang for the Society for the Advancement of Judaism, and on May 23 appeared in two concerts in the Hotel Astor for the Daughters of Israel, and in the Forty-eighth Street Theater for Ivriah, a Jewish educational association. "Eili, Eili" was received with hearty approval.

Griffes, La Forge, Stridland and Hahn were represented on a program which also included a few works from the romantic and classic periods. All three singers disclosed promising voices and well directed talent which, with further serious application, will secure for them recognition as artists. Anna Shidova supplied all the accompaniments and played piano numbers of Chopin and Smetana in musicianly style.

H. F. J.

Pupils of Ethel Glenn Eber were heard in a recital in her studios on May 22. The program opened with two movements from a Bach "English" Suite, played by Frieda Brandolini, who was also heard in Beethoven's Sonata in F and Miss Eber's "Dragon Flies." Edna Ten Eyck played Haydn's Sonata in D; Patricia Shanon, Chopin's Prelude in C Minor and Grieg's "Butterfly." Grace Kline gave Beethoven's Sonata in E Flat; Florence Gehr, MacDowell's "To a Wild Rose," and Margaret Sigel, Wagner's "Pilgrim's Chorus."

The third and last musicale of Giacomo Quintano was given on May 22 in his residence-studio. Those who took part were the Misses Solari and Caravelli, soprano; Frank Laforese, bass; Joseph Adami, Vincent De Santis, John Grillo, Marie and Anthony Trapani, all violin pupils of Mr. Quintano; Amelia Korman, pianist, and accompanists Mrs. L. C. A. Carr and G. Gagliano. Mr. Quintano entertained his guests with his own playing after the concert, his composition "Mima Nana" being requested.

Pupils of Kathryn Platt Gunn gave recitals on May 21 and 26, the juniors in St. Paul's Congregational Church in Brooklyn, and the seniors in the Apollo Studios. Those who took part were Sidney Binderman, Joseph Hart, James Greenhaus, Richard Upright, Elsa Adam, Erna Gilson, Robert MacDowell, Doris Thompson, Elin Classon, Elsa Carlson, George Scherer, Eleanor MacLag, Florence Brill, Hilah Smith-Cook, George Flint and Lily Nyboe, all violinists. A large class of Edith Wiederhold's piano students also took part and helped to add variety to the interesting programs. Sidney Binderman won the bronze medal for the district and the silver medal for the borough, and is now in line for the gold medal in the music contest of the city.

Several singers from Sergei Klibansky's studio are fulfilling new engagements. Vivian Hart, at present with the Shubert production "Mazurka," was to appear at a Winter Garden concert on May 28. Helen Eastman will sing at a concert in Berlin, N. H., in June. Maria Kalla has been engaged for Grace Chapel. She was well received at a concert of the Catholic St. Stevens Church on May 8, and is to sing at the Manhattan Opera House on June 16. Louise Smith gave a recital on May 18 at the Music Settlement. On June 25 she will broadcast over Station WEAF. Rose Meyer was heard on April 29 in a concert given by the United Order of True Sisters. Among singers who have recently joined Mr. Klibansky's studio is Aimee Punshon of St. Louis.

Helen Bahr, pianist, a pupil of Jewel Bethung Hughes, was heard in a charming recital in Edwin Hughes' studios recently. The program included numbers by Beethoven, Schumann, Chopin, MacDowell, D'Albert, Rameau and Liszt. Numerous encores were demanded. Miss Bahr played recently in Allentown, and was also official accompanist of the Harrisburg Festival.

A program was broadcast from the La Forge-Berimen studios recently through Station WOR. Edna Bachman, soprano; June Upperman, coloratura; Helen Patterson Watson, pianist, and Myrtle Alcorn and Glenna King, accompanists, appeared. Another studio program was broadcast from WOR May 19. Participating were Laura MacNichol, soprano; Grace Marshall, pianist; Marlio Ovidio, baritone, and Florence Barbour and Alice Vanden, accompanists. Francis Fattmann, dramatic soprano, was soloist with the Peoples' Chorus at a concert given in Town Hall, New York, May 13. She appeared in two groups and was the recipient of prolonged applause. Mrs. Fattmann sang first the Nile Scene from "Aida," and a group of English songs including "Hills" by Frank La Forge. Myrtle Alcorn played her accompaniments effectively. Gretchen Altpeter was assisting artist at a concert given in Town Hall by the Peoples' Chorus on May 20.



FRANCES GETTYS, a pupil of Mme. Valeri who made a recent successful debut as Nedda at Terni, Italy, and who also sang in recital in the Sala Sgambati in Rome. Miss Gettys will fulfill a few engagements in America upon her arrival and will then return to Italy to continue her operatic career. Among other Valeri pupils who are being heard from in Europe are Lenore Cochrane who has been heard at La Scala lately as *Brünnhilde* and as *La Bella* in Ferrari-Trecate's "Beauty and the Beast"; Alice Paton, soprano, and Mildred Anderson, mezzo, who have sung successfully in Rome, Florence, Ancona and Padua. Miss Anderson's most important achievement was her performance of the contralto rôle in "Le Roi David" in the Augusteo of Rome under Molinari.

Russian Gypsy Ballet Seen in Capitol

Because of the length of the Capitol's feature "The Volga Boatman," Maj. Edward Bowes has altered the customary routine of the weekly program. The principal musical interest is held by a dramatization in song and dance of "The Song of the Volga Boatmen." A special Russian ensemble of voices has been engaged and Chester Hale has arranged an elaborate Russian-Gypsy ballet to music by Rimsky-Korsakoff. Doris Niles dances the principal rôle and is assisted by the augmented ballet corps. A set, representing a Gypsy encampment on the banks of the Volga, is designed by Arthur Knorr.

Pettis to Teach in Eastman Music School

Ashley Pettis, pianist, has been engaged by the Eastman School of Music for the summer school during June and July as artist teacher. Mr. Pettis' pupil, Katharine Millsbaugh, who recently graduated from the Eastman School of Music of the University of Rochester with high honors, played the Bach-Busoni Chaconne, the Allegro from Schumann's "Faschingsschwank," a Chopin Nocturne and Ballade, and the MacDowell Concerto in D Minor. Donald Bolger, another pupil, played the second piano part.

Abby Putnam Morrison Heard in New York

Abby Putnam Morrison, soprano, appeared at a concert given in honor of the Countess del Castel-Vecchio, Duchess of Castel Saraceno, in the Hotel Majestic on May 20. Miss Morrison sang an especially arranged excerpt of the Garden Scene from "Faust," and gave several encores, among them a French bergerette.

N. Y. Dunning Association Meets

The New York Association of Dunning Music Teachers held its last meeting of the season in the studio of Virginia Ryan on May 9. Extensive plans were made for next season.

Master Institute Juniors Give Recital

A children's recital was given by junior students of the Master Institute of United Arts recently. Charm and an ingratiating lack of self-consciousness marked the works of the young musicians. Those appearing included Edith Friedman, Fifi Lazaris, Susan Fox, Kalman Getter, Seymour and Hortense

Polak, Gladys Needles, Jack Feldstein, Robert Orshefsky, Clara Bernard, Ralph Hollander, Edward Trestman, Arthur Hollander, Marjorie and Leonard Sable, and Selma Cashman. Older children were Norman Hollander, Lillian Lehman, Frieda Lazaris, Alma Creasy, Norman Hollander, Frieda Lazaris and Minnie Haftner presented ensemble numbers, and the program was concluded by a Bridge Trio played by Arthur, Ralph and Norman Hollander. Those appearing were pupils of Mr. and Mrs. and Esther J. Lichtman, Ethel Prince Thompson, Edward Young, and Sadie Blake Blumenthal of the piano department; William Coad and Herman Rosen of the violin department, and Percy Such of the cello department. The final junior event of the year was a children's production written and coached by Alice Saloff, a senior of the music, composition and poetry departments, scheduled for June 5.

COURBOIN IS ACTIVE

Organist Has Played Extensively in Recitals and Orchestra

Charles M. Courboin closed a successful season on May 24 with a dedication recital on the Kimball Organ which he designed for the new Chamber Commerce Building, Scranton, Pa.

Mr. Courboin has already been booked for a large number of recitals on the Pacific Coast next season. His season opened early in October in England with recitals in the Westminster Cathedral of London, Manchester Town Hall, in Dublin Cathedral, Glasgow and other points in England, concluding with three recitals in Belgium, two in Antwerp and one at the Brussels Conservatory. It opened in America on Dec. 8 with his annual recital at the Mispah Auditorium, Syracuse. During the season he has played other recitals in Washington, Amsterdam, Scranton, Boston, New Rochelle, Hanover, Troy, Detroit, Princeton, Chicago, Portland, Tacoma, Seattle, Eugene, Vancouver, Victoria, Spokane, Helena, Boulder, Denver, Pueblo, Los Angeles, Tucson, Orange, Texas; two recitals in Dallas, Laurel, Miss.; Kansas City, Wilkes-Barre, Wilmington, Camden, N. J.; and Granville, Ohio. He has appeared three times in New York City, once with the Philadelphia Orchestra in Philadelphia, twice with the Detroit Symphony, twice with the Minneapolis Symphony, once with the Cincinnati Orchestra and with a specially selected orchestra from the New York Philharmonic in Wanamaker Auditorium.

In June Mr. Courboin again crosses the continent to take charge of a three weeks master class under the auspices of the School of Music of the University of South California, appearing in recital and as special soloist at the Guild of Organists Convention. Arrangements are being made for the continuance of his Eastern master classes which will be held in Scranton, during July.

Bruce Benjamin Sails After Kiwanis Convention

Bruce Benjamin, American tenor, was to make his final appearance of the season in Canada, being presented as the only artist at the National Convention of Kiwanis Club meeting in Montreal from June 6 to 9. Mr. Benjamin was booked for the four days of the convention. Following this engagement, he sails for Europe where he will fulfill further engagements in Berlin, Amsterdam, Dresden, Hague, Vienna and other capitals.

Johnson and Gordon to Make Appearances

J. Rosamond Johnson and Taylor Gordon were to give a second concert in Wilmington, under the auspices of the Wilmington Music School, on June 10. On June 11, they announced a program of spirituals in the home of a prominent resident of Westbury, L. I.

Gardner Will be "Sesqui" Soloist

Samuel Gardner has been engaged by the New York Philharmonic Orchestra for an appearance under Willem Van Hoogstraten at the Philadelphia Sesqui-centennial Exposition on June 16. Mr. Gardner will play Tchaikovsky's Violin Concerto.

Claude Warford Sails for Paris

Claude Warford, teacher of singing, sailed for France recently for his summer session in Paris. Twenty-four students from New York follow Mr. Warford to take the course.

Emory Glee Club Sails to Sing for Europeans



GEORGIAN UNIVERSITY SINGERS AND THEIR LEADER

Dr. Malcolm Howard Dewey, Professor of Romance Languages at Emory University, Who Has Been Director of the Emory Glee Club for Five Consecutive Seasons, and the Singers Who Go for a Three Months' Tour Abroad

By Helen Knox Spain



ATLANTA, GA., June 8. —A three months' tour of England, Scotland, Wales and France will be made by the Emory Glee Club, consisting of forty-six men. The club left Atlanta on June 7 for New York, stopping long enough in Savannah to give a concert in the City Auditorium. The Governor of Georgia, Clifford Walker, accompanied the club to New York. A concert is announced on the evening of June 11 in the ballroom of the Waldorf-Astoria. The singers go direct to the steamship *Carmania* from the concert, setting sail at midnight for the European tour.

Miss Keener, Soloist

Miss Keener will appear as soloist on all the programs on the summer tour in Great Britain. Dr. Malcolm Howard Dewey, professor of Romance languages at the University, is conductor of the club.

The first foreign concert will be given in Aeolian Hall, London, June 28. G. Crook, principal of the Imperial Concert Agency, is the London representative. The tour, which will last through the entire summer, comes as the crowning achievement to nine years of steadily improving choral work on the part of "The South's Sweetest Singers," as some critics have termed the organization. It was on the campus of old Emory College at Oxford, that the Emory Glee Club was organized in 1917-18. The history of the organization has been one of steady progress, the quality of the voices and the character of the singing improving with each succeeding year. The favor with which it has been received by the public has made it possible to extend the annual tours, covering from one to two weeks, through a wide range of territory. The 1922-23 Club visited Cuba, following a successful tour of Florida, while the itinerary of 1923-24 included all the Southern States except Kentucky. In the spring of 1925, the Club appeared in Baltimore and Washington. President and Mrs. Coolidge were in the enthusiastic audience in the capital.

The Glee Club aims to establish its reputation essentially on the character of the choral singing and the selection of its programs. This is in line with the recent movement of the major glee clubs of America, notably the club of Harvard University, to present a higher order of choral singing than was true of such clubs in the past. This effort has met with a response concretely evidenced in capacity audiences and high praise of discerning critics and musical

editors. With the spread of this splendid reputation, the Club has had each year an increasing wealth of fine voices from which it selects twenty to thirty for the concert engagements.

Classics Lead

Classics of the great masters have the major emphasis in the Emory Glee Club's programs, but they by no means form the extent of the organization's repertoire. From the beginning it has featured Negro spirituals.

The repertoire, from which the 1925-26 season and the European concert programs have been built, includes "Let Every Tongue Adore Thee," Bach; "The Holy Mother Sings," Fourteenth Century carol, McKinney; "Glorious For-

ever," Rachmaninoff; "Drake's Drum," Coleridge-Taylor; "The Volga Boatmen's Song," arr. Davidson; "Pirate Song," Gilbert; songs by Logan, Lieurance, Bullard, Abt; "Gentle Friend Pierrot," Leoncavallo; "Lo, How a Rose E'er Blooming," Praetorius; "Peasant Cradle Song," Moussorgsky; Choruses from "The Flying Dutchman," Wagner; "Disons le Chapelet," arr. Deems Taylor; songs by Strickland, Geibel; some old southern songs, and a group of Negro spirituals—"Wait Till I Put on My Crown," "Swing Low, Sweet Chariot," "Couldn't Hear Nobody Pray," "Listen to the Lambs," "Steal Away," "Go Down Moses," "Good News," "Chariots Are Coming," "I Got a Robe," "The Old Ark's a-Moverin'," "Little David, Play on Yo' Harp."

EVANSTON FESTIVAL CONCLUDED IN SONG

Popular American Singers Reap Acclaim from North Shore Audiences

By Margie McLeod

CHICAGO, June 5.—The final concert of the eighteenth annual North Shore Festival, held in Patten Gymnasium at Evanston on June 1, was the occasion of a rousing reception to Dusolina Giannini, dramatic soprano, and Lawrence Tibbett, baritone. Both artists were in superb voice and each triumphed individually. The first five days' events were reviewed in last week's *MUSICAL AMERICA*.

Mr. Tibbett appeared first, singing the Prologue to "Pagliacci." Miss Giannini followed with "Plus Grand dans son Obscurité" from "La Reine de Saba." As an encore she added an aria from "Hecuba."

The concert opened with the Overture to "The Secret of Suzanne," played by the Chicago Symphony, Frederick Stock conducting. Then came Mr. Stock's arrangement for string orchestra of an Arioso from a Bach Suite. He was given an ovation at its completion.

Edward Collins' \$1,000 prize-winning composition, the "Tragic" Overture, fol-

lowed. The orchestra, under Mr. Stock, gave an effective reading of this somber, dignified piece of symphonic writing. The impression made at its first hearing, Saturday evening, was greatly strengthened, and the audience demonstrated hearty approval. Mr. Collins was called to the stage and modestly acknowledged the recognition afforded him.

The rest of the evening was given over to the cantata, "A Song of Victory," by Fletcher, in which the festival chorus and orchestra took part. Dean Peter Lutkin conducting.

Monday evening's program, the second of the final concerts, was a presentation of Brahms' "German" Requiem, and Mendelssohn's chorale, "Let All Men Praise the Lord," from "The Hymn of Praise." Mabel Garrison, an extremely popular soprano in this part of the country, displayed great beauty of voice and much magnetism in her singing of "Ye Now Are Sorrowful," and later in the air, "Non Mi Dir," from Mozart's "Don Giovanni." She made a fine impression upon her audience and was rewarded with a warmth of applause. Mr. Saslawsky sang solo parts in the Brahms work in fine fashion.

Congress Receives Second Bill to Abolish Admissions Tax

WASHINGTON, June 9.—Senator Harreld of Oklahoma has introduced a bill in the Senate providing for the repeal of the tax on concert, opera and amusement admissions. The measure is practically identical to that presented in the House of Representatives last week by Representative Bloom of New York. The Harreld bill was referred to the Senate Committee on Finance. A. T. M.

Army Music School to Remain in Washington

WASHINGTON, June 5.—After a survey of a number of posts in different army corps areas where it was proposed to station the Army Music School, now located here, the War Department has decided that the school will remain at Washington Barracks here until such time as accommodations and quarters may be had at some other suitable post. This probably will not be until some of the army's permanent buildings are erected under the new army housing program permitting a re-assignment of troops. A. T. M.

The singers recently appeared in three farewell concerts in the Atlanta Theater. Suzanne Keener, soprano, formerly of the Metropolitan Opera Company, was the soloist. Miss Keener was received with enthusiastic acclamation. The work of the Glee Club was meritorious, marked by directness, clear and colorful tone production, traditional interpretation. The ensemble results showed a skilled and artistic understanding of dynamics.

The Club has grown into an earnest organization, distinguishing itself as a Georgia, as well as a local, institution of cultural aims.

The officers for 1925-26 are: Dr. Malcolm H. Dewey, director; George Baker, president; Harwell Stovall, vice-president; Jack Cleveland, librarian; J. A. Dombrowsky, graduate manager; Edward C. Bruce, manager; Edgar James and Henry Trost, assistant managers.

The soloists of the Glee Club are Edward Kane of Wycliffe, Ky., tenor; George Baker, Savannah, baritone; Sam Proger, Atlanta, violinist, and Anton O'Steen, Atlanta, accompanist. The quartet consists of Joe Johnson, Elberton, and Charles Hunt, Atlanta, tenors; Jack Cleveland, Miami, Fla., and William Pryor, Fitzgerald, basses.

NEW CHORUS MAKES BOW

Milwaukee Teachers' Organization Led by A. H. Bergen

MILWAUKEE, June 5.—Milwaukee's newest chorus, composed of musically capable members of the teaching force, chosen from about 2000 in the public schools, recently made its initial bow before the public in the Pabst Theater, under the baton of Alfred Hiles Bergen. The chorus scored a significant success.

The chorus, with between sixty and seventy members, entered into the task of interpreting songs with a zest and earnestness. The program was well chosen, including Belgian, Hungarian, German and Breton folk-songs. One of the most popular numbers was Deems Taylor's "The Wedding Dress."

Helen Hedges, soprano, of Chicago, was the soloist. She sang a number of coloratura arias, and won success in simple numbers. Elizabeth Tucker Burdick was efficient at the piano.

C. O. SKINROOD.

"Aida" Draws Throngs at Minneapolis

MINNEAPOLIS, MINN., June 5.—A performance of "Aida" in the University of Minnesota Stadium drew an attendance of 10,000 persons. Many University students were in the chorus, and the leading rôles were sung by New York and Chicago favorites. Frances Peralta was Aida and Paul Althouse sang Radames. Others in the cast were Cyrena Van Gordon, Howard Preston and Louis Kreidler of the Chicago Civic Opera, and Edmund Burke of the Metropolitan.